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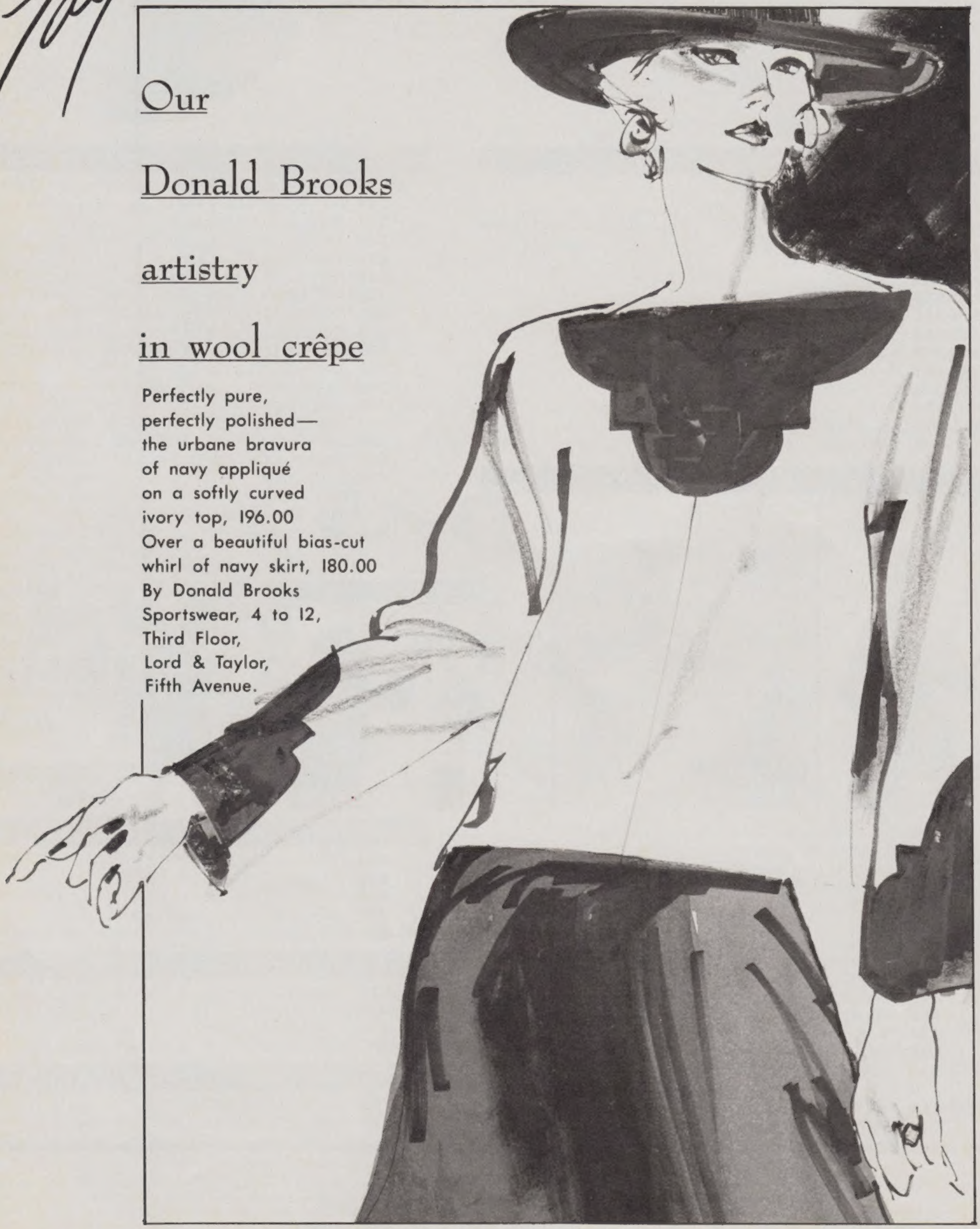

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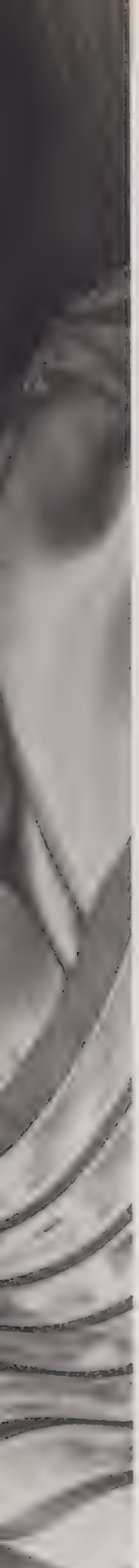

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Your Letters

Food—facts and figures

[Re: "The Real Reasons You Pay So Much For Food" by Susan Lee, October, 1983 Vogue] The American farmer got an undeserved black eye in Vogue's October issue. . . . Let's state the facts up front: U.S. consumers spend less on food—sixteen and one-half cents out of every dollar—than any other country in the world. Despite the lingering effects of Jimmy Carter's disastrous grain embargo, inconsistent farm programs, inflation, recession, a steadily declining farm population, and the severe drought of 1983, our farmers continue to be the very backbone of this country—it is estimated that one American farmer feeds seventy-eight people. In fact, agriculture represents 20 percent of our Gross National Product and employs 23 percent of the U.S. labor force.

Ms. Lee seems to believe that government farm programs exist solely to benefit food producers. The truth is, the programs were put into place to also make sure that adequate supplies of food are available to consumers at reasonable prices, not to "keep income high for farmers" as the writer would like you to believe. The fact that program costs have risen sharply actually reflects the low farm *(Continued on page 128)*

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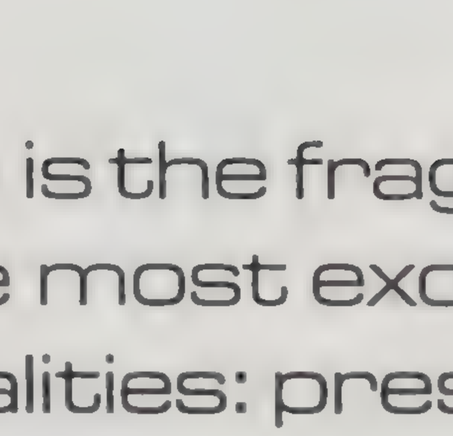

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What's News

People are talking about...

male view:
elle Johnson
chael Caine
Blame It on Rio

BY GENDER: A LOOK AT LUST, A LOOK AT LOVE

If ever two movies were at opposite poles of a male-female filmmaking esthetic, they are *Blame It on Rio,* a crass but sometimes very funny comedy written by Larry Gelbart (*Tootsie*) and Charlie Peters and directed by Stanley Donen, and *Love Letters,* a dirge of a love story written and directed by Amy Jones, starring Jamie Lee Curtis.

Out of a basically unfunny and unforgivable situation—two middle-aged dads batching it in Rio, one has an affair with the other's daughter—*Blame It on Rio* gets more laughs than it deserves. Much credit for this goes to the ever-charming presence of Michael Caine as the wryly befuddled philandering father. Though not a *farceur*—and not the repressed workaholic his wife (Valerie Harper) accuses him of being—he conveys a gentle, comical gravity as he holds at bay his hysterically overwrought friend (Joseph Bologna). Caine's asides to the audience give ironic distance to a situation that doesn't bear close inspection.

The characters and plot have the thinness of mechanical farce. The calculations that Gelbart and Donen have devised to make an unpleasant situation acceptable—e.g., having the daughter played as such a heavy-breathing hussy (by the *zaftig* Michelle Johnson) that Caine is all but exonerated—only make it more repugnant on another level. But the movie rollicks along with an aggressive confidence and narrative zest that go a long way toward compensating for the tawdriness at its core.

Love Letters, on the other hand, is nothing if not authentic and sincerely felt. The all-too-familiar (alas!) story of an idealistic young woman's passionate first love for a married man stays within the bounds of a realism so meticulously observed that it becomes banal.

Curtis plays Anna, a disc jockey with an L.A. radio station, who lives in ramshackle self-sufficiency. When her mother dies, she is stunned to discover a box of love letters testifying to a great and enduring secret passion. She waits, somewhat naïvely (has she never seen *Back Street*?), for her affair with a photographer (James Keach) to follow a similar course.

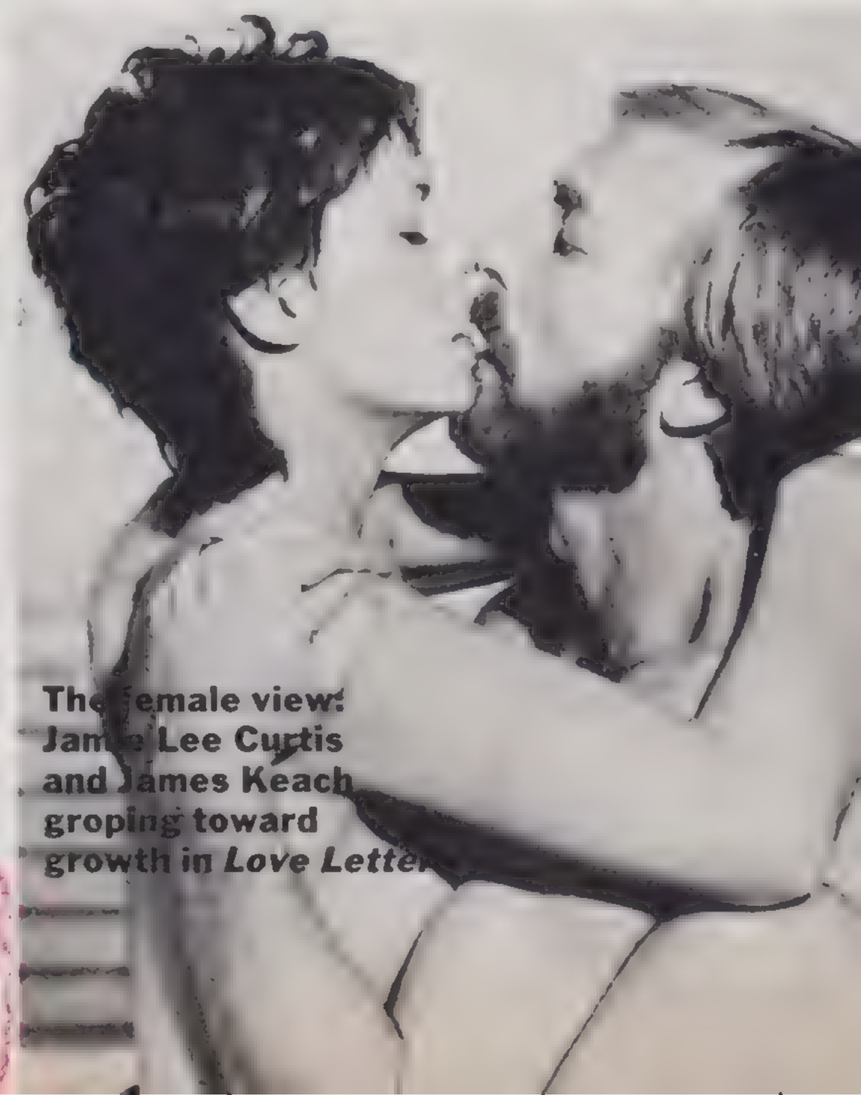
Curtis, daughter of Tony Curtis and Janet Leigh, is one of the more interesting of Hollywood's second-generation amalgams. The tension between the boyish head and the voluptuous body promises some kind of explosion; but neither she, her skulking father (Matt Clark), nor her smooth lover ever erupts in any way that advances the plot or illuminates their characters.

One would never know that Curtis and Jones (*Slumber Party Massacre*) had cut their teeth on horror movies. This is a Roger Corman film, recognizable in its modest but resourceful production values—ingenious use of L.A. locations, expressive interiors—but not in its rigorous avoidance of a confrontation one comes to long for. Curtis finally does force the issue, but when the showdown comes, it is too little, too late.

For the most part she plays the traditional mistress's waiting game, and her role as a romantically "hooked" woman comes to reflect the inertia of the film itself. It's as if women, the pleaders and languishers, the smoothers of social situations, avoiders of unpleasantness were doomed to paralysis in creating those fictional do-or-die moments, so rare in the course of ordinary human events but so essential to art.

—MOLLY HASKELL

DIRECTING MOVIES



The female view:
Jamie Lee Curtis
and James Keach
groping toward
growth in *Love Letters*

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A BEGINNING...

Peter Martins, striding into rehearsal in white painter's pants and a sweat shirt, may not look like anybody's idea of ballet master-in-chief of the New York City Ballet; but, of the several incipient choreographers who passed through the company, he is the one who stuck, through a difficult, Zen-like, and at times, unintended apprenticeship with the late master choreographer of the twentieth century, George Balanchine. It is Martins' willingness to revise himself that got him where he is.

When he came from Denmark in the late 'sixties to partner NYCB's phenomenal Suzanne Farrell, he was so tall, blond, strong-jawed, and balletically correct that he seemed like a caricature of a cavalier. Then Farrell left the company. Martins wondered if he still belonged; but gradually he allowed Balanchine to reconstruct his dancing, to compress it, elide it, and, in two 1972 Stravinsky ballets (*Violin Concerto* and *Duo Concertant*), to implant a suggestion of jazz under its flawless classical exterior.

By the time Farrell came home in 1975, Martins had become, like her, a character of Balanchine's imagination; and the two of them went on to enact the final and most enlightened of Balanchine's romantic partnerships: she, venturing out on buoyant voyages around the stage; he, receiving her back with light, sure hands on her torso, heroic face pitched up to the line of her reaching arm.

Right now, NYCB fans feel there will never be another partner like Martins, nor another dancer; that no one will jump as cleanly, land as softly, nor rely so little on "personality." Martin's total immersion in his performing set new ethical standards for male dancing. Now he proposes to immerse himself in the needs of the NYCB's dancers, becoming for them what Balanchine was for him: an active ballet master who constantly reimagines his company in the old ballets—and in new ones he makes for them.

Although it's a potentially thankless job to keep alive what another man built, the thirty-seven-year-old Martins doesn't show his doubts in public. On last summer's first NYCB European tour without Balanchine, Martins allowed himself to be seen constantly, onstage and off, so that the company wouldn't appear leaderless. Only last December did he retire from dancing to devote himself to directing.

In late January, Martins premiered his first new ballet in the new era—an ambitious Schubert piece. Its manner is traditional, with some contemporary mischief worked in. Several high-spirited trios—two men sharing a waltz with a woman—punctuate the first movement. And if this spate of waltzing provides any indication, the whole ballet should be a celebration of the renewed ensemble spirit of the New York City Ballet. —ELIZABETH KENDALL

Putting them through their paces: Peter Martins steps in for Mr. Balanchine

DANCE DANCE DANCE

MOVIES

THE MUSICAL THAT DARES NOT SPEAK ITS NAME

Movie musicals aren't what they used to be, which was full of characters singing their hearts out because speech wasn't good enough to express what they felt. Music in recent movies has been wedged in by using a rehearsal or a performance as an excuse—the studio in *Fame,* the new-wave club in *Flashdance.* And the music should be rock: It is a given that songs in movies must have the potential to get airplay on the radio—and now on MTV—so that they will bring teenagers into theaters.

The problem, according to Craig Zadan, one of the producers of *Footloose*—a new film with music that dares not call itself a musical for fear of alienating a young audience—is that "kids weaned on MTV want to see exciting images that stimuate them instead of a story and characters." *Footloose,* directed by Herbert Ross (*Pennies From Heaven, The Turning Point*), aims to have both: exciting images and a real plot.

Footloose takes place in the churches, fields, and split-level houses of a Midwestern town where rock and roll music and dancing are forbidden. Its characters are mostly sixteen-year-olds, and the music enters the film through the radio and other realistic sources. Dean Pitchford, who wrote the script and lyrics (and contributed lyrics to *Fame*), has put together a soundtrack of nine new songs, performed by nine popular singers, designed to lure adolescents. What makes *Footloose* different from *Flashdance,* Pitchford claims, is that the songs are geared to the plot; they say for the characters what they can't say for themselves.

Too bad nobody gets to sing. "It's impossible for audiences to accept characters expressing their emotions in song now," says Ross. "A character telling his thoughts in song makes people laugh," says Daniel Melnick, the executive producer of *Footloose.*

An exception is Barbra Streisand's *Yentl,* which critics greeted more with warmth than with derision. Although the heroine does tell her thoughts in song, the film is unlike a conventional musical in that only she sings, and her commentary is sung over—not as part of—the action; there are no songs with clear beginnings and endings.

Without the power of Streisand's name, it is improbable that more musicals using anything other than rock music will get made. But Lynda Obst, a film executive who developed *Flashdance* with Tom Hedley, says that Hedley is at work on a new film that allows characters to sing rock songs that express their feelings. Perhaps their collaboration will produce a musical whose characters have a song in their hearts—and on their lips.

—CORBY KUMMER

Kevin Bacon cuts loose in *Footloose*

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COLLECTORS COURAGEOUS

The Tremaine Collection: The Wadsworth Atheneum, Hartford, Connecticut; February 26 through April 29.

"What are the Tremaines buying now?" That question, usually voiced in whispery awe tinged with anxiety, ricocheted through the New York art world for years as people tried to comprehend the special savvy of Emily and Burton Tremaine, who together assembled a bold, brilliant collection of modern and contemporary art. While the collection is widely known to art professionals, it has never before been on public view, so the Atheneum's exhibition is something of a coup, with nearly 150 works borrowed from the Tremaines' homes in New York City and Connecticut.

Married in 1945, the Tremaines initially started out buying works by established modernists—Picasso, Gris, Kandinsky, Klee. Their most audacious purchase of that early period was Mondrian's final painting, "Victory Boogie Woogie," left unfinished when he died in 1944. For Emily, the diamond-shaped painting with its staccato rhythms of colored rectangles summed up a "century of inspiration and art and ideas and vision."

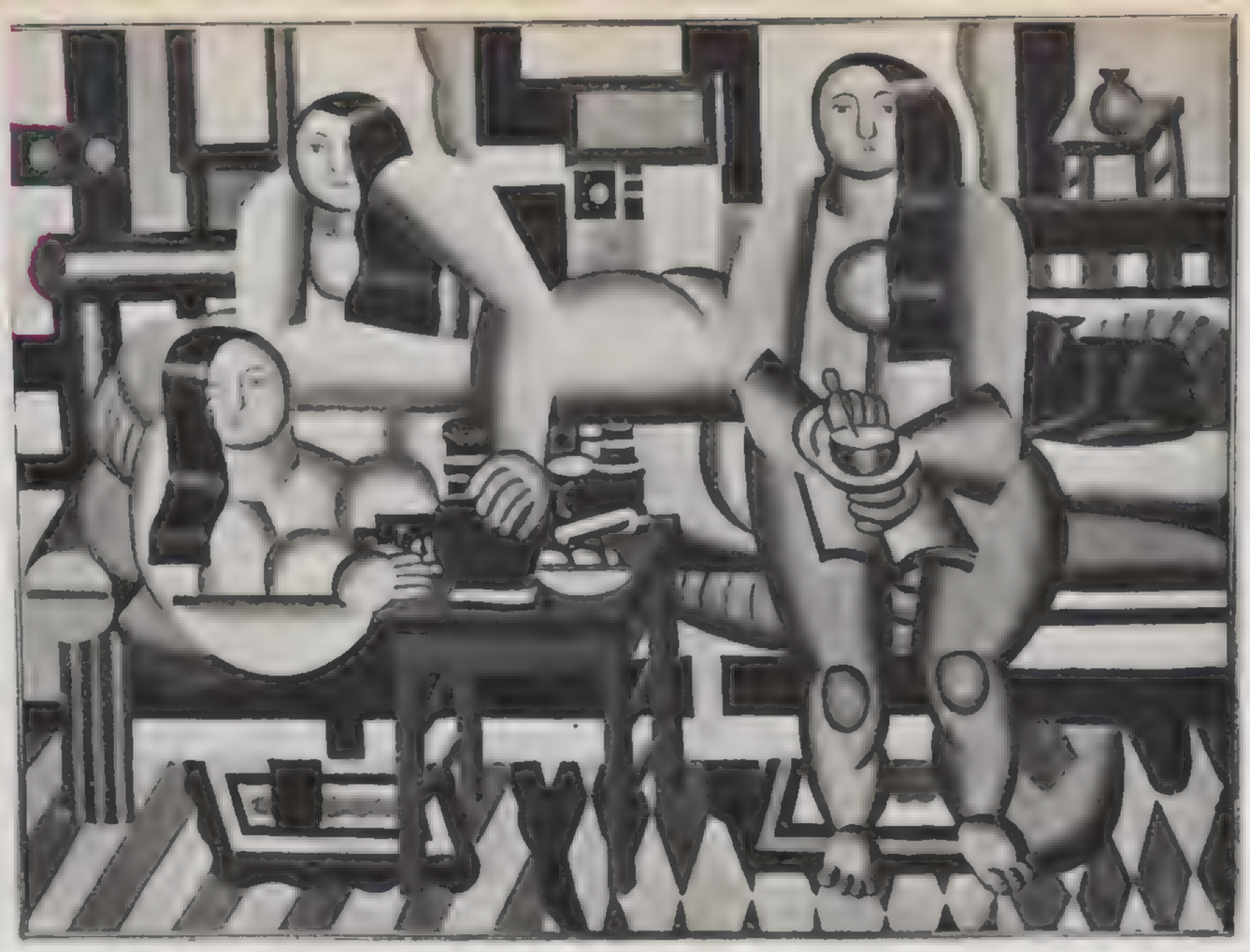
In 1947, the Tremaines made another startlingly adventurous purchase—a painting by Barnett Newman, whose reductive abstractions would not be widely appreciated until the advent of Minimalism. By the mid-'fifties, the Tremaines were *au courant* with Abstract Expressionism, buying two Pollocks, two de Koonings, four Klines. By the late-'fifties, they were on the cutting edge of a new, heraldic art, acquiring flag paintings by Jasper Johns and striped canvases by Frank Stella. When Pop art exploded on the scene in 1961-1962, the Tremaines rushed in, snapping up three Rosenquists, three Wesselmanns, four Oldenburgs, five Lichtensteins, six Dines, and fifteen Warhols.

From the oldest painting in the show—Delaunay's "Premier Disque"—to some of their more recent acquisitions—Minimalist works by Agnes Martin, Robert Mangold, Brice Marden—the Tremaines display a preference for "cool," deliberately ordered compositions and clear, lucid colors. Moreover, it must be satisfying to know their taste has been so richly ratified by the museums. In 1959, they bought Jasper Johns's "Three Flags" for $900; in 1980, they sold it to the Whitney Museum of American Art for $1 million.

The big question nowadays is "what will happen to the Tremaine collection?" Will it be given away or sold—and in toto or in part? The Tremaines, now in their seventies, have made it clear they do not intend to donate their collection to an existing museum. And while they have donated nearly two hundred works to various museums over the years, they are known to be disappointed at finding so many of those works languishing in storage.

Whatever the ultimate fate of the collection, this exhibition offers an unprecedented, possibly last opportunity to view a truly major private collection while it is still a coherent entity, reflecting the extraordinary taste and sensibility of its clear-sighted owners.

—DAVID BOURDON



The audacious eye: the Tremaine treasures include Léger's "Petit Déjeuner," c. 1921, *above;* Mondrian's "Victory Boogie Woogie," 1943-4, *left.*

GO WEST, YOUNG PRINCE

Views of a Vanishing Frontier; Joslyn Art Museum, Omaha, Nebraska; February 12 through April 8.

It was a long way from the family palace near Koblenz, Germany, but the New World held an irresistible appeal for Prince Maximilian of Wied, a self-schooled naturalist, and ethnologist, who in 1832 set out to investigate the North American frontier, recruiting a skilled illustrator to record the wilderness landscape, its natives and wildlife.

His choice was Karl Bodmer, a twenty-three-year-old Swiss painter who had made a modest reputation for his landscapes along the Rhine. The two set out for St. Louis, the fabled gateway to the West, then followed the Missouri River north, going as far upriver as Fort McKenzie, near what is now Great Falls, Montana.

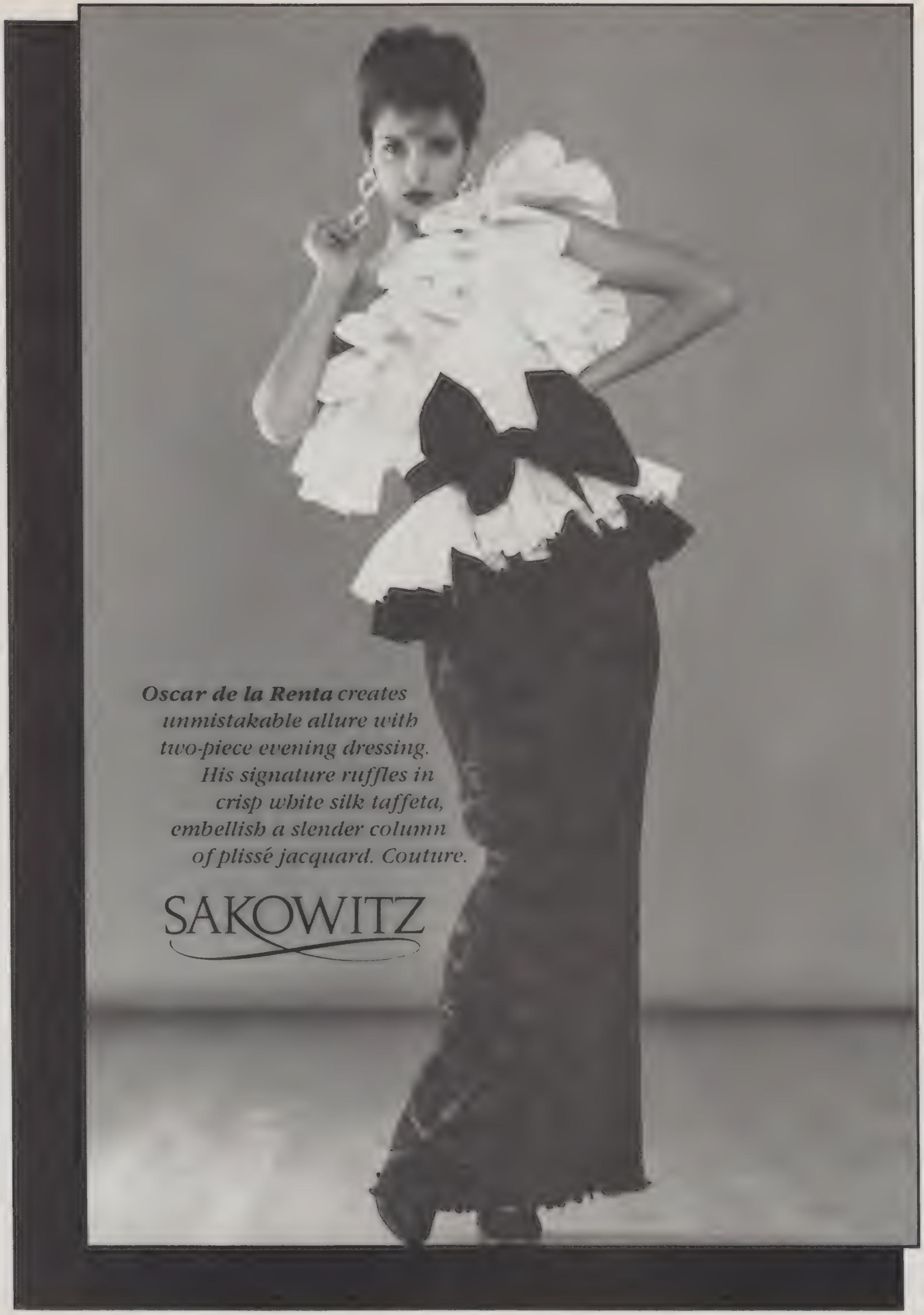
Surviving heat, cold, hunger, squalor, scurvy, and tribal warfare, Prince Maximilian returned with numerous journals and diaries. Bodmer produced hundreds of sketches and watercolor paintings of Indian villages, frontier settlements, wildlife, and landscapes. He often illuminated his river views with imported Swiss-German light—grey-crêpey skies and silvery water more typical of the Rhine than the Missouri. But his detailed portraits of Indians remain valuable documentary images.

After Maximilian's book proved a financial dud, Bodmer settled outside Paris and became a member of the Barbizon school. Maximilian placed all his records of the journey in his palace archives where they were lost to history until after World War II.

This exhibition of the Maximilian-Bodmer collection celebrates the 150th anniversary of their quixotic journey and goes a long way toward fulfilling the prince's intention: to disseminate an eyewitness account of a "vanishing frontier." The show travels to Fort Worth, San Francisco, and Washington, DC. —D.B.

Karl Bodmer's "Two Ravens, Hidatsa Man," c. 1830

ART ART ART ART



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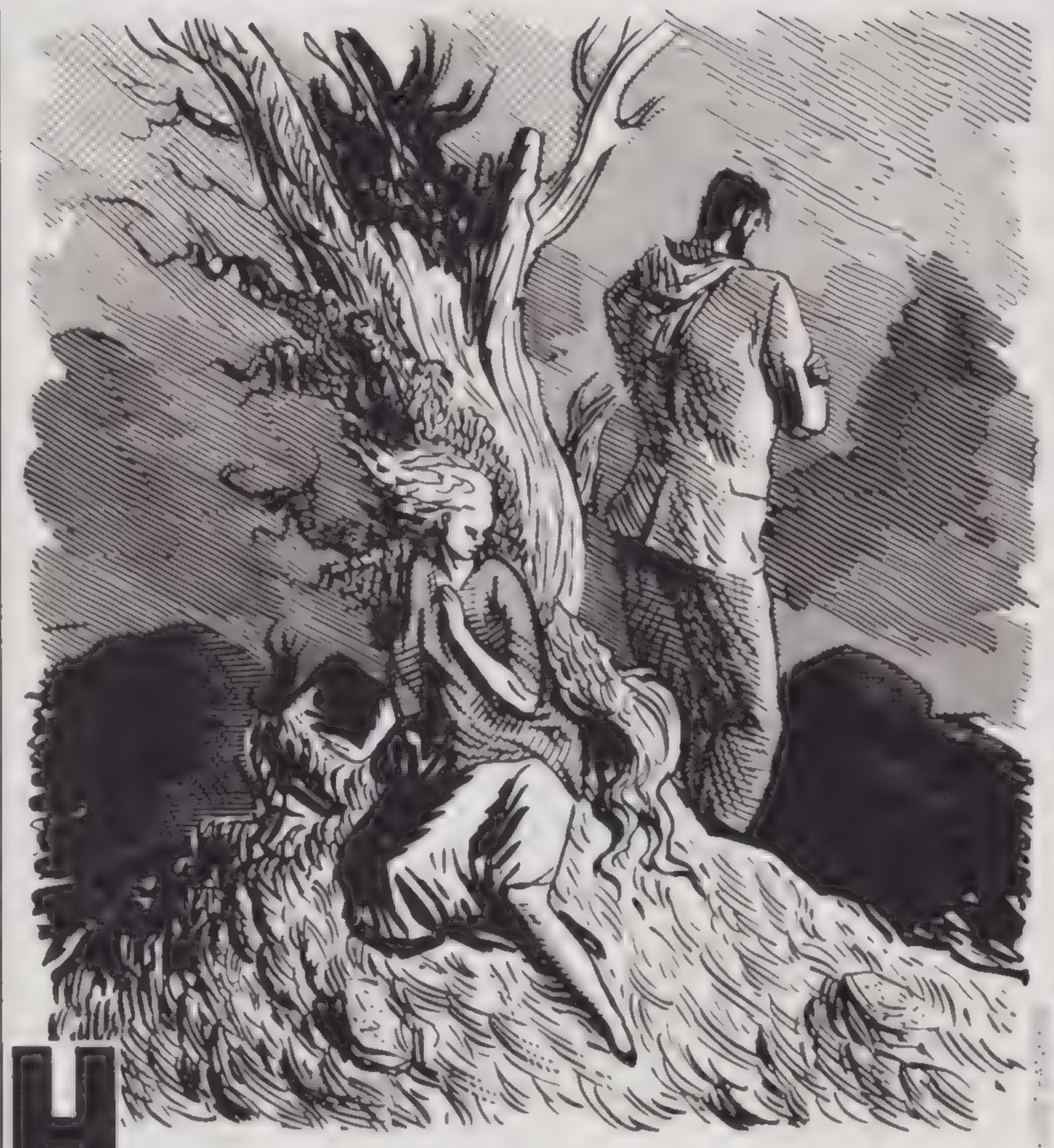
•JANE EYRE WISES UP: THE NEW "WOMAN'S NOVEL"



HEROINES ARE GETTING TOUGHER . . . AND SO IS LIFE— NEW FICTION FROM SUSAN ISAACS AND SARA DAVIDSON

One hundred years ago it was called sentimental fiction for ladies: in it, valiant heroines, mistreated by family and fate, were forced into a harsh world. Protected only by physical and spiritual virtue, they surmounted melodramatic evils through good works and found a happily-ever-after in marriage, economic plenty, and spiritual independence.

Sentimental fashions change, of course; and the most successful modern writers in the genre, from Jacqueline Susann to Judith Krantz, have sharp eyes for their era's emotional needs, plus the sense to join them to the high finance and low lust of sentimental masculine fiction. The genre will always be with us, and where would the TV miniseries be without it? What's interesting is to chart how new generations, shaped by the upheavals of the last decades, work within and around it.

Susan Isaacs invigorates and extends the boundaries. Sardonic rather than romantic, she brings humor and a touch of mockery to tried-and-true forms: her first novel, *Compromising Positions,* fused the 'seventies novel of female self-discovery with the murder mystery. *Almost Paradise* (Harper & Row) is closer to the Krantzian family and social saga, where passions, talents, and fortunes battle their way across continents. But where Krantz is effusive, Isaacs is acerbic. She plunges with gusto into the tale of Jane Heissenhuber and Nicholas Cobleigh: Jane, the daughter of a Lower East Side Jewish stripper and a Cincinnati German accountant who thought his wife was half-English and wholly Episcopalian; Nicholas, descended from generations of East Coast aristocrats, arrivistes, and alcoholics.

They meet in a college production of *Hamlet:* their late 1950s friendship leads to love, which leads to marriage. Jane, the more intelligent of the pair, becomes a mother, a celebrity wife, an agoraphobic, and finally a TV personality; Nicholas, the more talented, becomes a world-famous actor and director. The story of their marriage, with its pleasures, crises, and compromises, is wound through the story of their families and their work—they may be hero and heroine, but they are by no means centerstage at all times. Isaacs is caught up in the pull of forces that are American life: scene after scene is stolen by social climbing in Cincinnati, social disintegration in Rhode Island, and bicoastal financial, artistic, and emotional deals.

In the pejorative sense, "sentimental" or "escapist" fiction implies false comforts, self-deceiving nostalgia, a tendency to pursue one's fantasies at the expense of honesty or unpleasantness. *Paradise* does none of these things. It's meant to entertain, and its effects are sleek, even sleight-of-hand; but this entertainment thrives on complexity as much as simplicity, and on problems as well as solutions.

How different Sara Davidson's novel is. *Friends of the Opposite Sex* (Doubleday) moves along well enough, and, set in the 'seventies, is immersed in issues that mark *The Big Chill* and John Sayles's movies. Its heroine (capital H), is a director of TV documentaries, with years of political and sexual involvements behind her. Now in her early thirties, Lucy is overwhelmed by the need to settle down with a man, have children, and establish a sense of community and continuity that friends, lovers, work, and dabbling in Eastern religions have failed to provide. It's an emotional and spiritual quest: the vehicles for enlightenment are a filmmaker lover who becomes a friend and collaborator; then a journey to Israel to make a documentary about the changes wrought by the peace treaty with Egypt. Both man and country deny Lucy instant gratification; instead they impose selflessness and self-examination upon her.

But for all the journeys involved, the reader is left in one place—Lucy's self-analytical, self-pitying psyche. Her good heart, fine mind, unhappy spirit, and loving sensuality are treated with the reverence once lavished on sexual purity, Christian piety, and feminine self-sacrifice. California, Israel—no matter: distinguishing marks of place are perfunctory; other characters have no more texture than is required to propel Lucy onward.

And this is very odd, because Davidson is an intelligent, inquiring journalist. *Loose Change,* her chronicle of women in the 'sixties, was slovenly but spirited and ambitious in scope. *Real Property,* a collection of essays, was timely and well observed. *Friends* takes up many of the issues raised there: life for the ex-counterculture bourgeoisie in California, the search for religious truth, the pull between feminism and traditional feminine desires. But when she turns to fiction, the muscles of her mind go slack. Curiosity about the world drains away, and the void created by imagination is filled with self-absorption. It's not that Lucy and her quest are unbelievable—she says and feels nothing that we and our friends haven't said and felt in the last twenty years. But she's neither a friend nor a fully developed character. Truth may be stranger than fiction, but fiction is still supposed to seem more interesting, more concentrated, or more revealing than everyday truth.

—MARGO JEFFERSON

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ONCE MORE...

WITH OR WITHOUT FEELING

Did she or didn't she? Victorian womanhood observed in *Education of the Senses*

According to Peter Gay, the Yale historian probably best known for his comprehensive study of the Enlightenment, the Victorian middle class has been badly maligned, falsely depicted as a group of narrow philistines, enamored only of money, safety, and progress and incapable of sensual pleasure. *Education of the Senses* (Oxford University Press), the first of two books devoted to their sexuality, is the initial installment of a multi-volume series in which Mr. Gay intends nothing less than a corrective of the entire history of the European and American bourgeoisie in the period between 1820 and 1914. Using Freud as a kind of Virgil on his quest, Mr. Gay psychoanalyzes letters, diaries, autobiographies, medical advice, sex surveys, and Victorian theories of sexuality in attempts to construct a more supple picture of his subjects. His goal, in essence, is to prove that the bourgeoisie were more human—and are thus worthy of more sympathy—because they were more sexual than has previously been claimed.

This book is woefully misconceived. For one thing, it's not clear whose theories Mr. Gay is overturning. In his text, the benighted are generally and vaguely referred to as purveyors of "the anti-bourgeois legend." In his bibliography, which includes thousands of references, he names one culprit: Steven Marcus, author of the provocative, sometimes wrongheaded *The Other Victorians,* a study of Victorian pornography and sexuality; but Mr. Gay doesn't dissect Mr. Marcus' views.

Equally problematic, Mr. Gay's case for the sexual bourgeoisie rests largely with his claim that Victorian women had orgasms, a supposition based almost entirely on a single document: an erotic diary kept by Mabel Loomis Todd (1857-1932), an American woman who conducted a lengthy extramarital affair. (The man, it is amusing to note, was Emily Dickinson's brother, Austin.) Mr. Gay pours longwindedly over each report by Mabel that the earth moved; he writes as if he were uncovering truth suppressed by propagandists, when, in fact, no serious student of the period or of women's history could now possibly be surprised that *some* women had orgasms. Nineteenth-century tracts on free love, among other testimonies, have long been available.

Still, Mr. Gay isn't persuasive that Victorian married couples in general had frequent or mutually satisfying sex, nor does he adequately explain why a reassessment of their sex lives should spearhead a reappraisal of their overall values, nor does he explore what sex meant to them. To Mr. Gay, Mabel Todd is simply a lusty woman. He doesn't comment on the undisguised fact that she enjoyed being infantalized—wrapped in blankets and carried to the hearth. He doesn't speculate on whether Mabel considered her orgasms homages to the wifely role or paths to self-discovery. Mr. Gay, who holds with Freud's views on female sexuality (penis-envy and all), has so little to say about evolving sexual attitudes (or homosexuality, or sex practices in other classes) because, perhaps, he hasn't noticed them.

Despite Mr. Gay's protests, the bourgeoisie emerge from this lengthy tome with all their warts intact, largely because the author, himself, points them out. When not trying to cast the middle classes in a rosy boudoir light, he rehashes what is already known about them. Whom is he addressing? He writes about psychoanalysis as if it were a bold new theory hardly anyone had heard of or had previously applied to cultural history, insistently referring to *Sigmund* Freud (lest we think he's discussing Fred Freud?). He writes about birth control, the health risks of pregnancy, prostitution, the campaigns against masturbation and pornography, and figures as well known as George Sand, Effie Ruskin, Annie Besant, and Carey Thomas, as if these staples of Victorian studies, women's studies, and the field of sexuality required introduction.

Mr. Gay is informed, and newcomers to this area could learn from his summaries; but this fascinating period, during which women, workers, science, religion, families, and urban life underwent enormous upheaval, is mapped with far more vigor and insight in the writings of, among many others, Asa Briggs, Martha Vicinus, Barbara Ehrenreich and Deirdre English, Walter Houghton, and G. M. Young. Mr. Gay's reach is so broad, too often he offers truisms for analyses. "The nineteenth-century bourgeois experience was very rich, candid and secretive, patterned and chaotic at the same time," he trumpets. And elsewhere: "There can be no question: one could learn a great deal in the bourgeois century by reading and looking, and many bourgeois were inclined to do both." Mr. Gay is right. There can be no question. —LAURIE STONE

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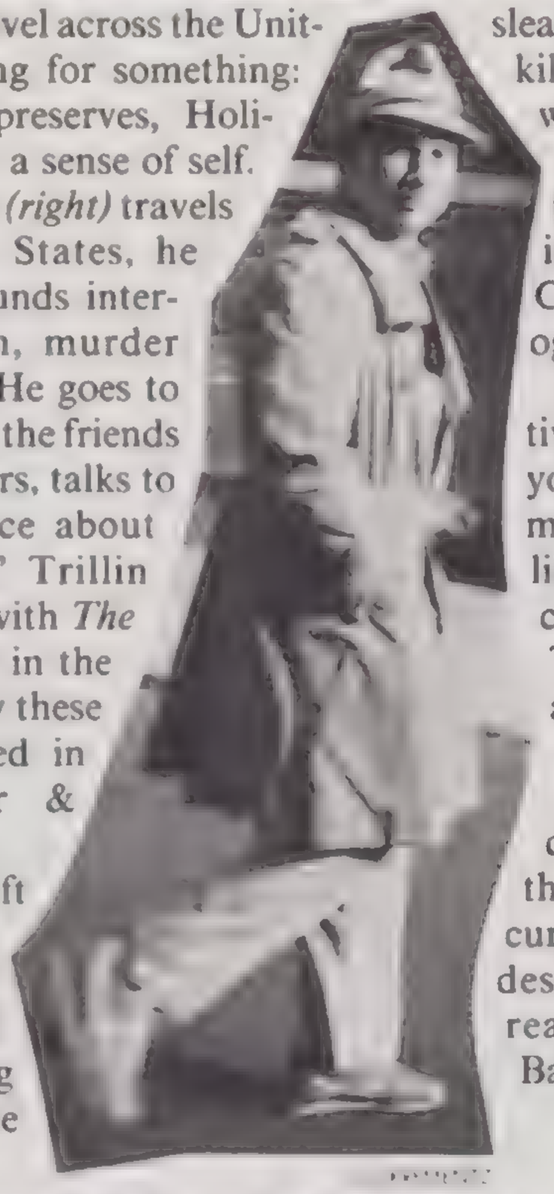
MY FAVORITE MURDERER



Most people who travel across the United States are looking for something: churches, wildlife preserves, Holiday Inns, ancestors, a sense of self. When Calvin Trillin *(right)* travels across the United States, he looks for "what sounds interesting." To Trillin, murder sounds interesting. He goes to murder trials, meets the friends and relatives of killers, talks to reporters and police about "wrongful death." Trillin shared his insights with *The New Yorker* readers in the "U.S. Journal"; now these articles are collected in *Killings* (Ticknor & Fields).

Fly on Trillin's deft description and meet a bunch of hillbillies who still believe in shooting trespassers. Meet the sleazy set in Miami Beach and guess who killed criminal lawyer Harvey St. Jean, whom his seventh wife described as a man without problems. Meet child molesters in Tennessee and two feuding Mexican families in Casa Blanca, California. . . . It's a terrific travelogue; it is not a thriller.

The emphasis here is on the evocative details, not the facts, so sometimes you wish you could go back and do more sleuthing. For mystery buffs who like murders solved and motives accounted for, *Killings* will seem a tease. The whole truth is rarely revealed; and even the afterword seems to avoid conclusions.

Trillin's deadpan prose is often seductively sharp and funny. At times, though, the style devours the subject; curiosity becomes indulgence. *Killings* deserves more than a beauty-parlor read, but I wouldn't take it to the Bahamas.

—DANA B. COWIN

ALL IN THE FAMILY

Dark, powerful, and stingingly satirical, *A House in the Country* (Knopf) by Chilean author José Donoso, twists through the summer life of a large, extraordinarily rich family, which exists, imprisoned by its own chosen mythological terror, in a baroque mansion set in an emerald park enclosed by a fence of gold-tipped lances. Beyond is the vast plain of its territorial holdings, covered by a devouring weed that, each autumn, unleashes a blizzard of thistledown that ends all breath.

The children, thirty-three cousins, are subject to "fondle time" by parents who "eat them up with kisses." The local Indians, "cannibals" of the family myth, are the source of all evil—and all wealth. They work the family's gold mines.

Chasing another myth—a glade of supernatural beauty—the parents go off on a picnic. The children, left behind, explode into anarchy; coalitions are formed and as quickly dissolved, the family's stores of gold are stolen. The old life is swept away as easily as thistledown in the wind.

A House in the Country is no simple encoding of recent events in Chile but a hallucination of societal collapse: upheavals of wealth and poverty, cynicism and idealism, all overlaid by the overt and secret terrors of raw power. A sarcastic novel of the idle rich or a black political allegory, either or both, *A House in the Country* is an important—and delicious—book. —ALLENE TALMEY

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Morgan Freeman: The gospel according to Sophocles

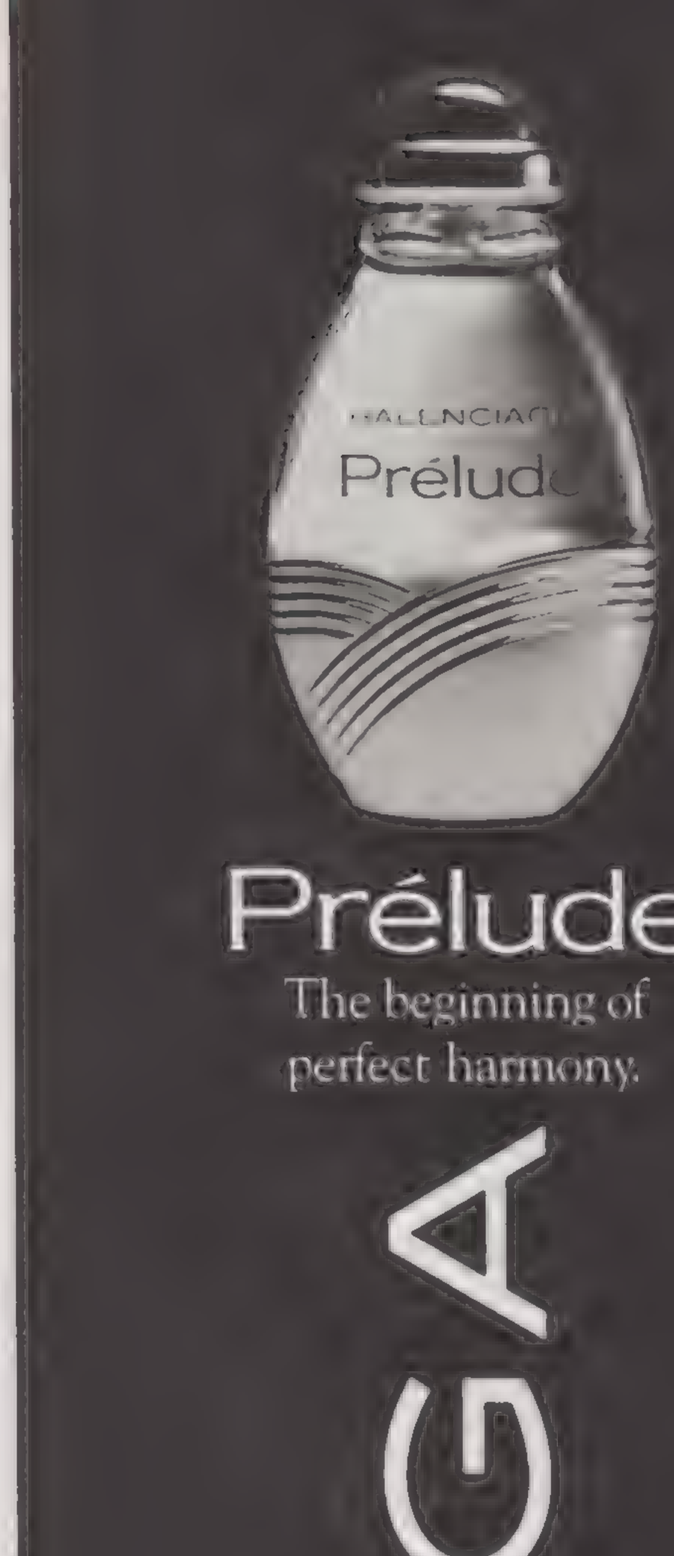
MUSIC OEDIPUS

Unusual productions of classic theater, whether they be *Hamlet* in the raw, or *A Midsummer-Night's Dream* done monkey-style from trapezes, are usually given a quick free ride to the dramatic boneyard. Not so for Lee Breuer's unusual, even visionary, mixture of Greek tragedy and American Gospel music, *Gospel at Colonus.* The show played to sold-out audiences, then was held over at the Brooklyn Academy of Music.

Breuer, best known for his direction of the Mabou Mines drama company, has taken the text of Sophocles' *Oedipus at Colonus* and set much of it to gospel music, giving the play the fire-and-brimstone feel of a Baptist or Pentecostal service.

Clarence Fountain's Oedipus is knowledge made interesting by slyness. Fountain may also be the *(Continued on page 68)*

NANCY CAMPBELL



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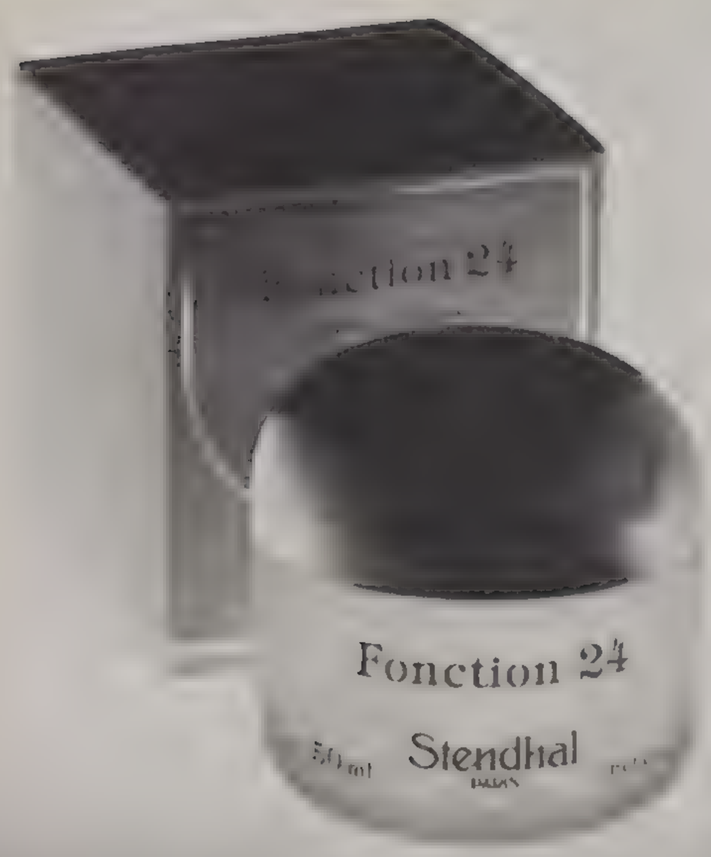

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BERGDORF GOODMAN

(Continued) first blind man to play Oedipus. He and his group, The Five Blind Boys of Alabama, have been gospel stars since the mid-forties, and their charisma and musical bravura wash over an exhilarated audience. Also in the cast are the Institutional Radio Choir, forty-strong, J.J. Farley and The Original Soul Stirrers.

The mixture of the sheer willful joy and pathos of American gospel music and Greek tragedy is more than fortuitous; it's brilliant. The call and response of the gospel tradition, with its African roots, galvanizes the majestic Greek tradition of actor and chorus. Africa meets Europe in the best possible way

FIDDLING WITH NERONE

EVE QUELER CONDUCTS

Hungaroton's new recording of Arrigo Boito's opera *Nerone* is of interest on several counts, and all of them add up to making this three-disc album a highly recommendable purchase. Most opera lovers know of Boito as the composer of *Mefistofele*, which served as a showcase for the late Norman Treigle at the New York City Opera, and as the librettist for Verdi's two late Shakespearean masterpieces, *Otello* and *Falstaff*. *Mefistofele* came first, in 1868, and established its composer as one of the bright Young Turks of the Italian musical-intellectual scene. As a youthful polemicist, Boito defined himself against the Establishment of his time, which in opera meant Verdi. Boito imprudently lumped Verdi in with those whom he derided as "defilers of Italian art"—or at least Verdi thought he had been so insulted.

Following the premiere of his first opera, Boito immediately set to work on a second, *Nerone*, which he envisaged as a grand fresco of Italian history ("Nerone" means "Nero" in Italian). But then self-consciousness intruded. First, *Mefistofele* was a failure at its premiere and only successful in 1875 after extensive revisions. Then Boito was distracted with further projects, including the libretto for Ponchielli's *La Gioconda* and revisions of Verdi's *Simon Boccanegra*. Ultimately, Boito won Verdi's full confidence, and the two collaborated on *Otello* (1887) and *Falstaff* (1893).

But by then Boito had worked in close proximity with a true musical genius, and his doubts about his own musical gifts had deepened. For the rest of his life—he died in 1918—he fussed and fussed with *Nerone*, struggling to bring it up to his own standards. But he never composed the fifth and final act, and the final details of orchestration for the 1924 La Scala premiere had to be attended to by Arturo Toscanini and an assistant.

Still, what we have can stand on its own, and it has had its champions, starting with Toscanini himself. The ranks of those partisans are likely to be increased by this recording, the first in modern sound the score has received. *Nerone* emerges on discs as a stately, noble work, akin to Bellini in its melodies and Berlioz in its epic scope and orchestral refinement, with a curving lyricism and some lovely instrumental effects.

The cast is all-Hungarian, headed by Janos B. Nagy in the title role, Ilona Tokody, Klara Takacs, and Jozsef Dene. The singers have their ups (the women) and downs (some of the men), but all in all they sing functionally and idiomatically. This confidence in Italian repertory stems, no doubt, from the longtime association of the fine Italian conductor Lamberto Gardelli with Budapest musical life; Gardelli has led several first-rate Hungarian recordings of Italian works.

But the conductor here—and this is another reason for interest—is the American Eve Queler, who has championed this opera in concert performance in New York. Queler has the grasp of this stately, sometimes slightly stodgy score and controls its overall shape and inner details convincingly.

The ultimate step, of course, would be for a major theater like the Metropolitan to cast this opera from strength and to stage it with real flair. Short of that, however, this album should satisfy the curious—and give them real pleasure, as well. —DAVID SARGENT

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PEOPLE ARE TALKING ABOUT...

TV TV TV TV T

THE NEW "STREETCAR": DOING BATTLE WITH BRANDO

AN AMBITIOUS NEW TAKE ON "A STREETCAR NAMED DESIRE" CHALLENGES THE GHOSTS OF PERFORMANCES PAST. CRITIC JOHN SIMON ASKS, IS TV THE PLACE FOR SERIOUS DRAMA?

A television adaptation of Tennessee Williams' *A Streetcar Named Desire* has two strikes against it. In many memories, the original, 1947 Broadway production is still overwhelmingly alive; the movie version, diminished by, among other things, Vivien Leigh's replacing Jessica Tandy as Blanche, nevertheless further etched Marlon Brando's Stanley and Karl Malden's Mitch into our minds. Elia Kazan's direction of both (though stronger on stage) contributed its own steamy redolence, very much in the author's spirit. Early on, Blanche says that, to reach her destination, she switched from a streetcar labeled Desire to one marked Cemeteries, thus establishing the theme of intermingled sexuality and death, of stubborn life forces in their battle with mortality. The TV title sequence shows Blanche actually riding that trolley: this is no longer a streetcar symbolizing—hopefully, hopelessly—human desire, but a prosaic conveyance committing vehicular theatricide.

With the closeup on Blanche's face, our problems increase. Williams' heroine has to be, besides a tragic individual, a symbol of the Old South in decline. Blanche and her sister, Stella, are nearly opposite ways of facing the crumbling of the old, aristocratic Dixie. Blanche, the schoolteacher and intellectual, is the one who gallantly stays on the plantation, stalked by poverty and the slow, painful, hideous dying of her kinfolk. What keeps her going is her sexuality, which, under the added impact of personal disaster (she inadvertently drove her bisexual husband to suicide) and the stifling small-town atmosphere, turns into desperate promiscuity. But she clings to the cultured, patrician values even if she has to prop them up with fantasy and lies. Stella, on the other hand—unintellectual, uncourageous, but practical—has escaped to New Orleans and licked the new, demotic and commercial, South by joining it. Her own strong sexuality finds fulfillment in marriage to the primitive but vital, animalistic but shrewd Stanley Kowalski, with whom she lives in shabby, slatternly, physically glutted domesticity.

But Ann-Margret's face does not look patrician and worn, merely common and hard; this Blanche is not so much beat-up as toughened. No aristocrat at the end of her tether here, but a woman who left for Hollywood to become a star returning as a manicurist. The performance is not bad on its own terms; unfortunately, the real gentility under the make-believe gentility emerges equally fake. And Stella—her part, like all else here, considerably cut—is turned by Beverly D'Angelo into a simpering, goody-goody nonentity.

Abetted by script and direction, Treat Williams has deflated Stanley into a nervy, lower-class but rather cleaned-up fellow, whose somewhat plebeian tastes for poker and bowling will not halt his upward mobility into middle-class middle age. This boring actor has none of that teasing insolence, that charming, lazy sexuality ready to leap into violence even in nonsexual contexts, that underlying needy boyishness that made Brando's Stanley into such a complex piece of heightened reality. And Randy Quaid, totally miscast as Mitch, is not the wavering, would-be-respectable petit bourgeois among the proles—a nice mother's boy with romantic longings—but a funny-faced simpleton verging on mental deficiency, ludicrously bereft of pathos.

What sort of version is this? The credits read "Teleplay by Tennessee Williams," promptly fudged by "Adaptation by Oscar Saul." Not only have the important subplots (the neighbors' fights, the endless boozing and poker playing) been minimized; but even the main plot has been trimmed so drastically that *Streetcar* now feels written for television, which is close to the worst thing one can say about serious drama. Gone are the more terrifying aspects of death, disease, madness, and bestiality (some token representation remains, but Stanley doesn't even douse himself with beer any more), and all those highly relevant cultural references from "Della Robbia blue" down to "Mr. Edgar Allan Poe" and his "ghoul-haunted woodland of Weir," deemed too esoteric for mass audiences. But even the essential French-Quarter atmosphere of carnality, tinsel, and transience has been packed into the opening sequence and then largely forgotten; cut, too, are such juicy bits as Stanley's cousin whose sole talent was opening beer bottles with his teeth—part, no doubt, of the general upgrading and defanging.

John Erman has directed in conventional TV style; and Bill Butler, a routinely proficient Hollywood cameraman, has drenched most of this in a reddish-yellow "mood" lighting to make it a tangerine dream. Marvin Hamlisch supplies his usual trashy, heavily underscoring score, and the overarching idea seems to be that if you miss this streetcar, never mind—the next one will be along any minute.

The new, sanitized "Streetcar": Stanley Kowalski doesn't even douse himself with beer

Treat Williams as Stanley; Ann-Margret as Blanche

TV TV TV TV TV T

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PEOPLE ARE TALKING ABOUT...

FUNNY WOMEN

This is a story from the outskirts of Celebritytown, on the other side of the comedy tracks. You haven't heard of Susan Schneider yet, so stop racking your *People*-choked brain. A comedienne for only two and a half years, Schneider works the small cafés, clubs, and "spaces" that make up the testing grounds of New York City's comedy circuit—where the road to *The Tonight Show* is paved with drunks, Rupert Pupkin-style stand-ups, Polish-joking emcees, and a lot of raw, often weird talent.

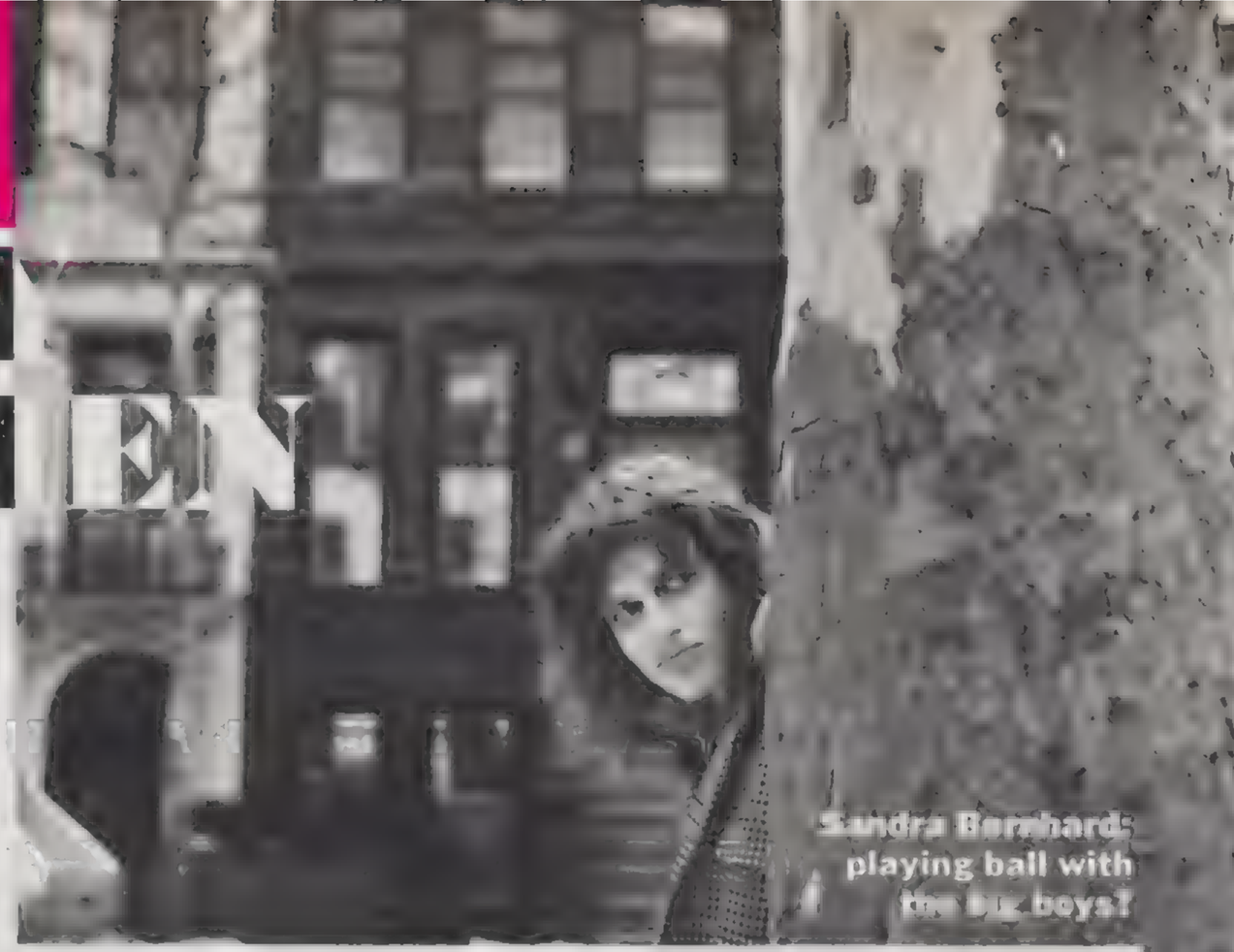
Susan Schneider, before and after

In ten-, maybe fifteen-minute monologues, Schneider "does" characters. She does Pauline, a Long Island mother, who, through the counseling of a group called Count Your Blessings, has decided that it's *classy* to have a gay son. Schneider does Lindsay Long, quintessentially preppy banker, who suffers from a decidedly un-preppy, nearly schizophrenic lack of self. Schneider does Peg, a splenetic survivalist who could best be described as the Heloise *(Hints from,* not *Abelard and)* of the Apocalypse.

Schneider's is a comedy of intimacy. Her characters are so real and so eager to explain themselves that laughing at one of them is not unlike a priest's laughing in the confessional: it's almost embarrassing.

When doing herself, Schneider is articulate, a bit fidgety, and prone to talking in funny voices. "You have to resist the temptation to play just for laughs. I used to have a character who's gay: Pauline's son, Barry. And the character was supposed to come out and say, 'The reason I'm proud to be gay is because I'm in love with Alexander Haig and here's why'—and it's kind of poignant if it's done right. I wore a bomber jacket, balloon army fatigues, and a mustache; I would always get a huge laugh just for walking on stage. Then the whole thing would fall over, flop. And I realized it was because I was waiting for laughs—expecting them because I was so proud of my costume—instead of really going out there as this person with a point of view and a reason for being there. That's what makes people laugh."

And when enough of them are falling into the aisles? "I hope I become part of the corporate structure," sighs a would-be wistful Schneider, "and one day even become successful enough to consider selling out." —BRUCE HANDY



Sandra Bernhard: playing ball with the big boys!

Make no mistake about it: Sandra Bernhard means to play ball with the big boys—down, dirty, and fast. And funny, you wouldn't believe. Onstage, she's all smoky languor, breathy confession: stripping her black leather jacket from her string-bean frame, she fixes on one man in the audience. "I feel open and vulnerable tonight," she mumurs to him. "I want to show you my breasts, but," she lowers her eyes, "I'm frightened." Nervous titters from the floor. Bernhard then flashes a demonic smile and blasts into an oil-slick version of "I Say a Little Prayer (for You)" that would send Burt Bacharach running for cover.

SYLVIA PLACHY

Bernhard, twenty-eight, a former L.A. manicurist, is, as they say, hot. She's packing them in at the clubs; doing the *Carson Show* and slamming Johnny's clothes. While journalists tout her generous nose and Silly-Putty lips as the new high-funk beauty, some feminists brand her as anti-woman; some male comedians, as hostile. "I think it's hard for people to accept a woman who is really out there and open," says Bernhard. "There is still this image that women are struggling to find themselves, and when people see one who is coming into her own at a very young age—I think it takes them a minute to adjust."

Bernhard conjures up wacked-out junk-culture groupies who groove on Mary Tyler Moore reruns and Chad Everett ("one of the most sincere men in the world") with an authority that borders on the eerie. In her first film, *The King of Comedy,* she helped Robert De Niro kidnap their Mr. Show Biz idol, Jerry Lewis, then tormented him with her singing.

Narcissism interests Bernhard. In her act, she aims her most devastating barbs at the single-mindedness of the blindingly self-absorbed: "I feel *gooood* about me," she croons. "I lo-*ove* sleeping on a full-length mirror; it's one of my favorite things."

Last year at the Cannes Film Festival, Bernhard was introduced to German film vamp Hanna Schygulla. "I walked up to her and said, 'I'm so majorly blown away meeting you.' Do you think that was the right thing to say to her?" Then, all misty and wide-eyed, she reads us the letter she is typing to her new idol: "Dear Hanna: It was so nice to see you in your Spandex pants. I *know* how hard it is to be creative, caring, and very rich. . . ." DEBORAH MASON

MADELINE KAHN is a rare event. Never promiscuous in her work habits, she has made a few movies with Mel Brooks, creating characters like that German vamp Lili von Shtupp, who sang bar songs with Rhine-ish sultriness, forever confusing fans of Marlene Dietrich. Kahn has done some theater *(On the Twentieth Century, Boom Boom Room)*, some opera, oddly enough for a comedienne (she sang Cunegonde in Bernstein's *Candide)*, hosted some *Saturday Night Lives*. . . . But finally, someone had the idea to deliver her on a regular basis. ABC's *Oh Madeline* is farce in the great TV tradition (Madeline hides in the neighbor's shower, and the neighbor—of course—absently turns on the hot water). She is manipulative, playful, loving, earnest, clutzy (she's odd woman out during jumping jacks at her gym), sexy, a combination of Jane Austen's busybody Emma Woodhouse, Lucille Ball, and modern Everywoman.

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GEORGES MARCIANO

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GEORGES MARCIANO

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GEORGES MARCIANO

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bloomingdale's

Photography by Gideon Lewin

Blassport

Bill Blass
Photography by Gideon Lewin

Albert Nipon

impact

Streamlined makeup for good looks that last... cosmetics take a star turn

Actress, singer, model, dynamo—that's Shari Belafonte Harper, here and on our cover, glowing with a vitality that jumps off the page.

The makeup that contributes to a look of such natural exuberance: light-handed, giving healthy skin a lift. That's the idea at Merle Norman studios, whose "rapport" with their customers extends beyond the usual. As women visit Merle Norman studios across the U.S. for makeovers—and discuss skin care, makeup—the company keeps track of their comments and acts on them.

The color choices here: Merle Norman's up-to-the-minute Candescent Bronze/Mulberry/Violet shadows on eyes, City Sable on cheeks, Pink Moist lipcolor. Kimono, pyjamas by Fernando Sanchez Men. Earrings, Mokus for Kruger Gallery. Makeup by Ariella; hair by Suga of Suga Salon, NYC. Details, last pages. Photographed by Avedon.

CORNER CUTTERS

Minutes count . . . and can be saved by cutting out steps, eliminating the need for touch-ups. For longer-lasting eyeshadow, mix water with powder shadow, apply, then cover with a dusting of dry shadow . . . To give skin a glow, lightly brush translucent powder all over face instead of using foundation. For more coverage, choose a "dual finish" product (Lancôme makes one). Applied with a wet sponge, it's a base; with a dry sponge, a powder.

LOOKS THAT TRAVEL

Business travel demands planning, simplicity, leaves no time for mistakes. One strategy--think ''minimal'': clean-lined clothes, hair, makeup. Pack a toiletry kit with electrical adaptor, blow dryer, mini-sized cosmetics--carry this on the plane for quick touch-ups. Now, more products are scaled down: Almay's mini-sized makeup base, for one. Smaller fragrance flacons--like Chanel refillable atomizers--and a kit of scented bath/body pleasures--magnolia-infused Natchez--add a welcome self-indulgence. . .

COSMETICS: THE STAR CONNECTION

In a current resurgence of "testimonial" advertising, famous faces are appearing on cosmetics ads and packages, but celebrities are used now less for "endorsement" than to identify the product and confirm its link with the star image. While there's no evidence that celebrities sell more products, according to a recent article in *Advertising Age,* there's no question that stars *do* catch consumer's attention.

For Revlon, Joan Collins, *above, is* Scoundrel—a seductive scent that the actress who plays *Dynasty's* Alexis Carrington Colby calls "dangerous in the hands of the innocent."... Perhaps because Marilyn Monroe, *left,* was elusive—many things to many people—the new Marilyn Monroe fragrance, too, is a little bit of everything (a complex of Orientals, florals, greens, woods). Tagged with the slogan "There's a little Marilyn Monroe in every woman," it manages to be suggestive by avoiding definition.

When Burt Reynolds, *right,* helps to develop a skin-care, fragrance, and bath line for men, does masculinity wither? Apparently not. To keep the record—and his image—straight, Reynolds describes his products in a very one-of-the-guys chat, as "a great way to keep your face and skin fit." (Available by mail from Tova 9, 8920 Wilshire Boulevard, Beverly Hills CA 90211.)

Catherine Deneuve's face in a moisturizer advertisement represents healthy new thinking about cosmetics: a "mature" spokesperson making realistic claims. When Deneuve, *left,* boasts "this is the face I've earned, and I'd never trade it for the one I had," we all long to believe that her moisturizer's responsible. In fact, Youth Garde contains sunscreens; and, while they can't turn back the clock, they do help to prevent sun's aging effects.

Top photo, GUBB GAMMA-LIAISON, *bottom photo* GENE DANIELS BLACK STAR

Top photo, ALAN BERLINER/GAMMA-LIAISON, *bottom photo,* LAPEYRONNIE/GAMMA-LIAISON

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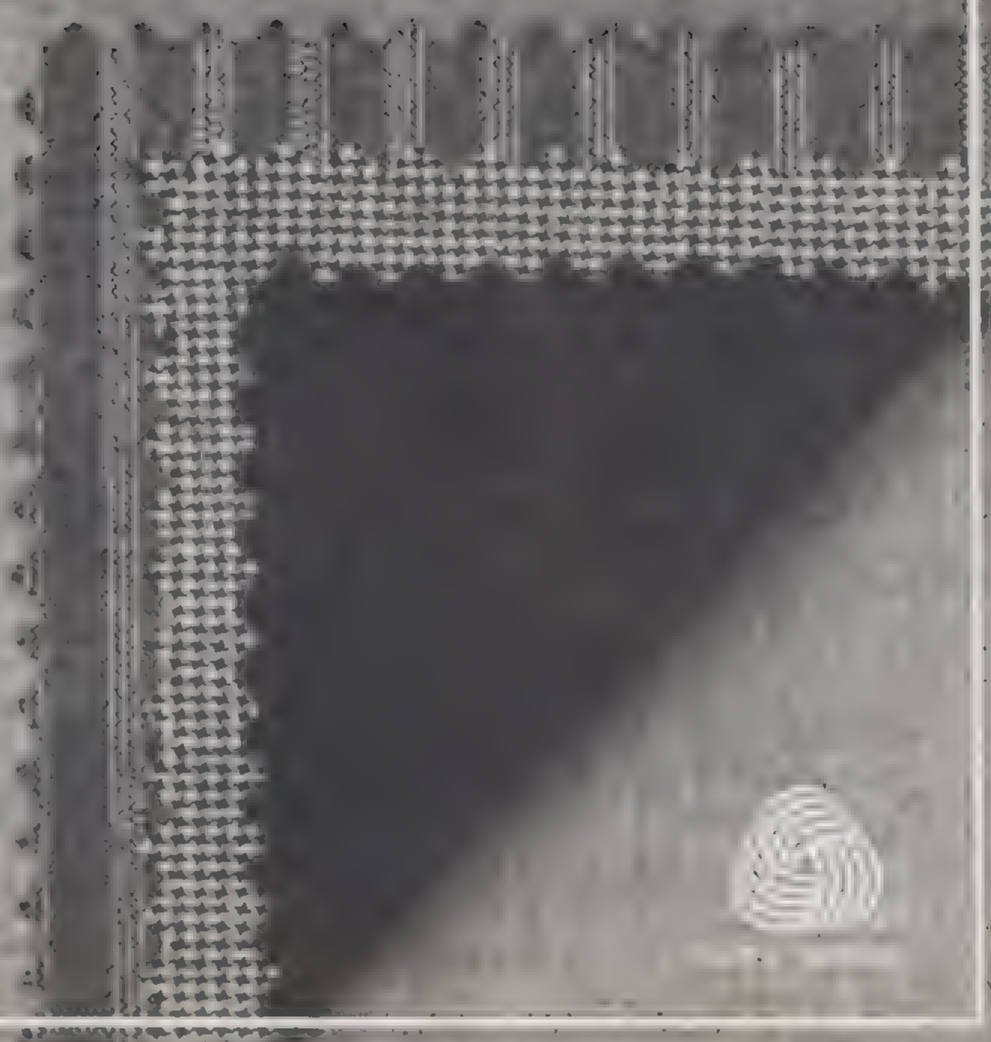

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HORCHOW

Horoscope

By Maria Elise Crummere **February**

GUY BILLOUT

Your Aquarius profile: Ever-changing Aquarians must set the pace, always swimming against the current. Those born under the sign of the water-bearer are nonconformists who are bored by too much harmony and thrive on discord. Abstract Aquarians love mankind but often feel confined by relationships with individuals. In love, Aquarians are restless and charming—by no means an easy catch

Aquarius JANUARY 20–FEBURARY 18

Not until the 10th, when energetic Mercury enters your sign, do you feel ready for action. Then, you find the answers that guide you through the 29th. Your social life improves after the 20th, when you could go on a pleasant journey. Toward the end of the month, you can expect the financial boost you deserve. The last day presents a bright new friend.

Pisces
FEBRUARY 19–MARCH 20

Dramatic changes are coming: after years in a fire sign, your ruler, dreamy Neptune, has found a new home in practical Capricorn. Now your aspirations come down to earth under the influence of the Goat.You become more ambitious, seeking material gains. Between the 9th and 19th, the 28th and 29th, communication is excellent.

Gemini
MAY 21–JUNE 21

Ruled by impulsive Mercury, you must endure responsibility's demands until the 9th; then, your social life blossoms. Look up from your fun on the 12th, a lucky day to start a risky new project. Save the 20th for meditation. On the 28th, you accept a proposal that turns out to be a gem.

Aries
MARCH 21–APRIL 19

With powerful Jupiter at your side early in the month, you feel that you can do anything. Your luck continues on the 5th and 6th—a new partner helps out with a special plan. Social success is assured from the 8th to the 19th by the presence of beneficent Venus. With this doting planetary couple behind you, you can't lose. The 15th returns a long-lost friend to you. Discuss plans on the 21st.

Cancer
JUNE 22–JULY 22

A new moon on the 1st ushers in surprising possibilities: you are flooded with ideas until the 10th. Then a pause in your routine lets you reflect; make decisions on the 12th. A full moon on the 17th could spell a showdown with a close comrade; try to postpone the confrontation until the 20th. But don't jump to conclusions—hold out until the 28th for the long-lasting solution you seek.

Taurus
APRIL 20–MAY 20

Your ruler, Venus, remains in organized Capricorn until the 19th; now is the time to complete your projects, especially the first nine days of the month, when you share in a profitable venture. Freed from responsibilities on the 10th, you join a new social circle. The 21st demands flexibility as new opportunities come your way. On the 24th and 25th, a new love could propose a leap-year thought.

Leo
JULY 23–AUGUST 22

When the sun, your ruler, is in domineering Aries, you sense correctly that your life is in the hands of others. Then, on the 10th, you're back in charge, and in high demand as others depend on your authority. Entertain friends and associates on the 10th. The full moon on the 17th brings change: give up what has long been finished and focus on the new.

(Continued on page 104)

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HOROSCOPE

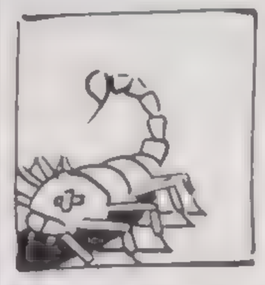
(Continued from page 102)

Virgo
AUGUST 23–SEPTEMBER 22

The first nine days of the month are a good time to organize and complete unfinished chores. On the 10th, a new project could turn into something big. Celebrate your newfound inspiration on the 12th. Back to work on the 18th, when, after the full moon, a clear sense of purpose returns. On the 21st, you're warned of pitfalls; by the 28th, you're home free.

Libra
SEPTEMBER 23–OCTOBER 23

Earth signs are too practical for happy-go-lucky Libra. With four planets in superresponsible Capricorn this month, you may feel that your days are cluttered with duties. Relief comes (at last!) on the 10th; on the 11th you plan your next moves. Renewed energy gets you back on the fast track on the 12th and 13th, bringing great rewards on the 20th. With Venus on the rise, the last day of the month should bring exciting surprises.



Scorpio
OCTOBER 24–NOVEMBER 22

This month, you are in your element—earth signs stimulate you and encourage your efforts. Repay old debts during the first nine days; keep all your promises and success will be yours. From the 16th to the 20th, you collaborate well with co-workers. At month's end, your mood springs to new highs. Proceed with caution.

Sagittarius
NOVEMBER 23–DECEMBER 21

After a year in Sagittarius, the house of ego, your ruler, generous Jupiter, has moved to Capricorn, the house of money. An old friend has the key to your troubles on the 25th; listen carefully to his advice. On this special day, love and luck combine with just rewards, making you a three-time winner.

Capricorn
DECEMBER 22–JANUARY 19

Blessings abound, with four lucky planets in your sign all month. Capricorn rarely relies on the help of others; now you receive a bonus of support, whether you need it or not. From the 1st to the 10th, motivator Mercury gives you a lift. Venus intensifies your love life through the 20th; Jupiter continues to bring wealth; creative Neptune sparks new insights. Cherish your opportunities in this luckiest of months.

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Walnut leaves–for dark brown or black hair. Walnut leaves have long been valued for reviving the natural sheen of dark brown or black hair. Conditioner revives the hair's body and texture, leaving it more lustrous.

Natural henna–for auburn or chestnut hair. Used by Middle Eastern women to bring out the natural auburn highlights in brown, chestnut and red hair. Conditioner is formulated to improve texture and highlights in dark hair.

Méthode de Traitement: Klorane's beauty treatment shampoos and conditioners.

White nettle–for oily hair. White nettle has long been valued for its astringent properties. This shampoo is excellent for oily hair treatment, leaving hair fresh, less oily and lightly conditioned.

Oat milk–for daily use or frequent shampooing and children's hair. Oat milk has gentle cleansing properties, making it excellent for fine and delicate hair. Conditioner makes even the finest hair look shiny and feel silky to the touch.

Oil of mink–for dry, brittle hair. Oil of mink conditioning has a revitalizing effect on hair that has been over-dried, bleached or color-treated. Rich conditioner helps prevent split ends.

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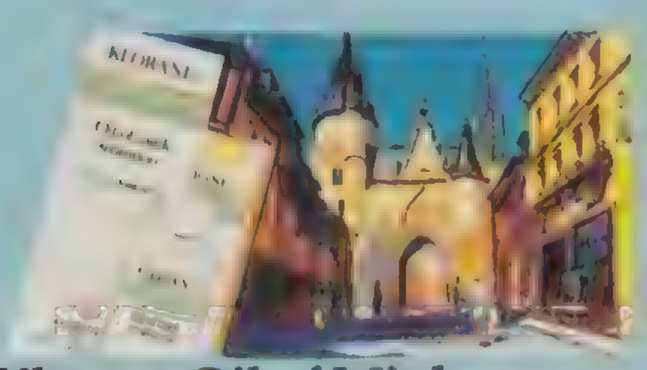
Klorane Walnut Leaves
for dark brown or black hair
From Compiegne, aboard the 14-passenger LINQUENDA. Visit to where Dom Perignon invented champagne.



Klorane Oil of Mink
for dry, brittle hair
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for frequent use
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Klorane White Nettle
for oily hair
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makeup

Intelligent approach to your best colors, effective application

Applying makeup for the most naturally attractive look can be tricky. The elements: a well-moisturized face (even if you have oily skin), the proper tools, the right makeup colors for your skin tone (see *below*), and a sense of restraint. Here, the process by makeup artist Joey Mills.

Tools Invest in a set of makeup tools: a large domed brush for blusher, a thin lip brush, a sponge-tipped applicator for eyeshadow, a comb for lashes, a sponge for foundation. They don't have to be the most expensive; they do have to be sturdy and easy to clean (wash sponges every day, brushes once a week). (*Editor's note:* A good selection of brushes available by mail order—Carla Fair, 4300 Richmond Road, Tyler TX 75703.)

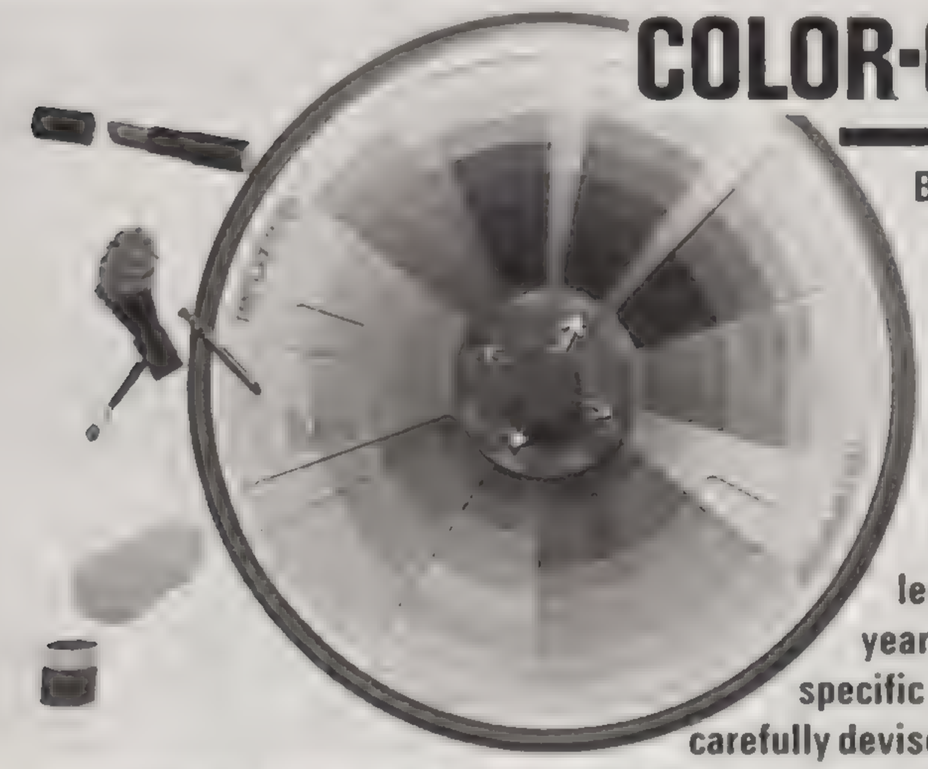
Foundation A dampened sponge takes the chalkiness out of makeup, creates a natural finish. Apply foundation only where needed—under eyes, blending down toward cheekbones, dab around nostrils, above and below lips, blending toward chin. Use a cotton ball or powder puff to dust translucent powder all over the face; remove any excess with a large, clean brush.

Blusher Cream blusher gives a natural sheerness. Pat it on cheeks with fingers, moving quickly toward brow. If you prefer powder blusher, apply it once, then dust with a clean brush.

Eyes With careful blending, you need only one color to shade eyelids. Start with a slightly pointed sponge-tipped applicator or a thin brush to line lids. With a sponge-tipped applicator, darken lids, blending to a light shade at the crease. Coat lashes in brown or dark brown mascara; separate with a clean eyelash comb.

Lips Slick on a heavy coat of lipcolor with a lip brush, then blot off to create a more natural-looking tint.

COLOR-CODING SYSTEM



Because women today are less concerned with what's new in makeup colors and more concerned with what looks right, cosmetics companies are thinking about makeup colors for a woman's skin tone, for attractiveness. Strong believers in that trend: Prescriptives, whose makeup-color collection incorporates changes only once a year, and whose colors are grouped into specific skin-tone families. Using the quick, carefully devised Exact Color system, the Prescriptives salesperson determines a woman's skin undertone, picks a perfect-match foundation (all are skin-typed, contain sunscreens). Then, with their Colorprinter wheel, *left,* lip and cheek colors are clearly designated for desired effect—natural to dramatic—against individual skin shade. Prescriptives' eyeshadows are not skin-tone specific, all are appealing, wearable. The total picture: a time-saving system, makeup that looks effortless...that works!

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Robert Redford's summer camp

AT SUNDANCE, BEGINNING FILMMAKERS BRAINSTORM WITH MOVIE PROS. FLUTIST EUGENIA ZUKERMAN WAS A LUCKY ATTENDEE

"Sundance is here because Hollywood is bankrupt of ideas," Waldo Salt says. The wizardly writer of such films as *Midnight Cowboy, Serpico,* and *Coming Home* gestures with thin, lively hands across the breakfast table, then stops to take a small bite of soggy toast and smile up at me, his bright blue eyes staring mischievously.

We are at Robert Redford's Sundance Institute in Provo Canyon, Utah, for its third "June Laboratory," a month-long workshop where independent filmmakers, who have been competitively chosen, come to work with some of the industry's most eminent directors, actors, screenwriters, editors, cinematographers, and producers. My close friend, Helen Whitney (formerly a producer/director for ABC-TV's *News Closeup*) and I have coauthored an original script, *K.589,* that Helen will direct. When we heard that the Sundance Institute offered this unique opportunity, we decided to submit our script, along with 450 other hopeful contenders. Seven were selected by a committee from the Sundance Institute's board of trustees, a diverse group of renowned people from both the creative and the business sides of the film world.

Now Helen Whitney and I find ourselves among the fortunate few to be tucked up in a majestic corner of the Wasatch Mountain Range with the likes of Robert Redford, Sydney Pollack, Waldo Salt, Robert Duvall, Jan Troell, Saul Bass—to name a few of the extraordinary talents who lend their expertise so that new filmmakers might actually see their work realized.

At a convocational meeting, held in the rustic lodge of the ski resort, each team of filmmakers is asked to describe its project. Mouths go dry. Voices are barely audible.

"But this is where you can fail, and survive," Redford entreats us. He peers over wire-rimmed glasses, a professorial Apollo in faded denims and cowboy boots, and listens with total attention and interest to every word spoken. The Institute is his baby, conceived at no small price to the man's time and energy. But Redford is a man of commitment, and he is here to nurture, to give; and he does, with an intensity that is an inspirational antidote to the commercialism of his beleaguered industry.

In 1979, Redford created the Sundance Institute in collaboration with colleagues who shared his concern that their industry's arteries were hardening against the flow of fresh new talent. Sundance does not bypass the difficulties of making film, but it does open new paths by creating a workshop situation where filmmakers can take risks without meters running. Projects are chosen that reflect the diversity of American life, and, of course, tell a good story. The aim of the workshop is to fully develop each project so that it is ready to be made, and to give the filmmakers an awareness of what will be involved in order to get it made.

At Sundance, the activity is nonstop; the energy levels, megavolt. The day begins at 8:00 A.M. when everyone stumbles out of the dozen mountain homes that are rented to house us. Dressed in Haute Grub, we head down the slopes toward the lodge and the first of the day's three hearty if unvaried meals. Pickled Brussels sprouts with lunch and dinner for a month may not aid inspiration or digestion, but it is at these meals that informal and useful exchanges take place. It is also here in the lodge that schedules are posted and passed out, formal meetings arranged, and days planned so that from 8:00 A.M. until 10:00 P.M. free moments are few and far between.

Perhaps it is the diversity of the projects that allows for congeniality. Scripts that will be in production include *Death of an Angel,* a story involving a charismatic Latin miracle maker and a female American Episcopalian minister; *Desert Bloom,* set in Las Vegas in 1950 during six crucial weeks in a thirteen-year-old's life as she comes of age; *Harold of Orange,* in which an amusing battle is waged between two Minnesota cultural entities—American Indians and philanthropic organizations. Then there is ours, *K.589,* concerning a world-famous American string quartet whose interconnected lives are in crisis.

The first week is spent honing the script, working with various "resource people" who come for at least one week each to share their hard-earned cinematic wisdom.

"A good screenplay," Frank Daniel, formerly dean of the American Film Institute, and now co-chairman of Columbia University's film division, tells us, "is like a soup boiled down to its very essence." A burly, bearded man who *(Continued on page 116)*

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SUNDANCE INSTITUTE

(Continued from page 114)

twice during the month cooked gourmet Czech dinners for sixty-five of us, Frank is an exacting teacher.

"Turn that sentence around," he says, "so we *hear* the man's concern first, his response second. That way we *see* it immediately."

Sydney Pollack is in residence for the first week. "What is the central spine of your story?" he asks Helen and me as we sit outside at a picnic table, the snowy peaks of Mt. Timpanogos looming into the abundant blue of a clear sky. Sydney gets excited, lightbulbs seem to pop over his head as he gesticulates, laughs, listens. "Good, that's good," he says. "But we need a clean statement that can be dramatized." We spend another two hours working on one sentence.

Then, on to Waldo Salt, who talks to us about dialogue. "It must be counterpoint to what is happening visually. It must be another layer of comment on the action. It must be pure magic," he explains, stroking his grizzled beard. He leans forward and asks, hopefully, "Are you confused?"

Clarity begins to emerge, and after ten days, we have revised, rewritten, rethought, and are ready to video tape five scenes. Helen will direct experienced, esteemed actors for the first time; if she is nervous, so are they.

Confidence increases and spirits are high for all as the work load piles up toward the end of the month. Between the rewriting, shooting, and editing, there are seminars on production and marketing, sessions on legal aspects and budget problems, screenings of films. Redford is around, turning up suddenly like a phantom on horseback, on a motorcycle, or in a jeep. He is tireless and involved, graceful and gracious, vigilant and generous. He sets the tone at Sundance, and it positively thrums at high frequency.

By the end of the "June Laboratory," we have roughly edited work tapes ready for review by the resource people and our colleagues. Sessions are critical and tough, as they should be, but now each project has its clear tone, its central spine, its own voice. Congratulations resound in this supportive, friendly environment where problems can be solved, ideas exchanged, dedications deepened.

After the June workshop, the Sundance Institute continues to function in an advisory capacity for the projects that have been developed there. A production assistance program for the Institute is in the planning stages, but for now, the Institute is helping us find sources of financing, potential producers, possible distributors.

What exactly is the Sundance experience? A cross between a spiritual retreat and a strategic movie-maneuver camp, a reminder that in this world of ever-diminishing possibilities, the improbable can be attempted and may even be achieved. ▽

ANDRÉ LAUG

Photo: Bob Krieger

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Money

Stocks—the global view... the price of a wife... non-smokers' new benefits

By Lisa Gubernick

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Ginnie Mae certificates generally have thirty-year terms, but investors often wind up receiving their money sooner: the average life span of the certificates is ten to twelve years. Prepayment occurs when mortgagees default on their loans or pay them off before they're due. Early payment is the major drawback of a Ginnie Mae: if interest rates fall, you may not be able to reinvest your money at the same rate of return.

Unlike other government-guaranteed investments, Ginnie Maes make payments monthly instead of once or twice a year. Those payments include a portion of your initial investment as well as interest—you receive no lump sum when your certificate's term is over—which makes investing in Ginnie Maes an exercise in discipline. Janet Spratlin, a vice president at Merrill Lynch who specializes in government-related investments, recommends that investors establish a program to reinvest the principal they receive each month rather than spend it.

The minimum investment required for a Ginnie Mae certificate is $25,000, but many brokerage houses now offer Ginnie Mae funds—like money-market funds but yielding higher rates—for investments of as little as $1000 (funds' returns are slightly lower than certificates' because of management fees).

INSURANCE FOR NON-SMOKERS

Keeping fit and not smoking can pay off in more than good health.
Over the past several years, more and more life insurance companies have begun to offer discounts to customers engaged in regular exercise programs.
According to a recent study by the *Executive Fitness Newsletter,* some half-dozen life insurance companies now provide discounts from 10 to 50 percent to their healthiest policy holders. At the top of the scale is ITT Insurance Co. of Minnesota, which offers non-smokers 65 percent more life-insurance coverage than smokers receive at the same cost.
Those who meet additional standards, including a healthy personal and family history, a regular exercise program, and no overweight, are eligible for double the coverage of standard insurance policies for the same price. For more information on insurance companies that place a premium on healthful living, send a stamped, self-addressed envelope to Reader Services, *Executive Fitness Newsletter,* 33 E. Minor St., Emmaus PA 18049.

HOUSEWORK'S DOLLAR VALUE

How much is a housewife worth? Now that most settlements after divorces are based on each spouse's contribution to the marriage, the answer to that question has become crucial. The formula used most frequently for putting a dollar value on a homemaker's work is "replacement cost": a detailed list is made of all the jobs performed, the number of hours devoted to each task, and the hourly wage each would demand. According to one such calculation, housewives perform some twenty-two jobs per week, for a total of over 250 hours. Replacement value: $46,000 per year.

Judith Avner, staff attorney with the NOW Legal Defense and Education Fund, strongly opposes any attempt to quantify the value of a housewife's labors for divorces. She finds the logistics a bit ridiculous: "You divert your attention from figuring out how to divide marital property to a kind of 'mini-trial' on the quality of the work," she says. "How do you figure out the value of an overcooked three-minute egg? The idea is absurd." Avner is pressing for a "presumption of equal" to be included in divorce laws, so that both spouses' contributions to a marriage are considered equal regardless of their dollar values. *("Money" continued on page 122)*

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MONEY

(Continued from page 121)

TIPS WITH A SOCIAL TWIST

If you're looking for stocks that appeal to your political beliefs as well as to your pocketbook, now, for the first time, there's an investment letter—called "Insight"—that rates publicly held companies on both their social and financial performances. "Insight" 's editor, Joan Bavaria, says, "Investors should know exactly how their money is used."

"Insight" rates some 1500 companies from 1 (the best) to 5 on social issues—including labor relations, nuclear energy policy, environmental impact, and marketing practices—as well as evaluating whether the price per share is a good value. The letter's parent company, Franklin Management Corp.—a fifty-year-old investment advisory group—has a good track record for finding those values; their "socially clean" portfolios, worth about $14 million, have kept ahead of the Dow Industrial Average over the past five years.

The $36 annual charge for "Insight" pays for a quarterly newsletter plus monthly updates highlighting stocks that look particularly appealing. For more information, write to the Franklin Research & Development Corp., 222 Lewis Wharf, Boston MA 02110.

MUTUAL FUNDS—GOING GLOBAL

"The investment world doesn't begin and end in the United States," says Adrian Day, author of *International Investment Opportunities* (William Morrow). Day believes that anyone with more than $10,000 to invest should be looking into spending some of that money abroad. For a first step, international investment often means a mutual fund.

"The farther away the market, the more it pays to have someone else watch it closely for you," says Day, which is exactly what mutual fund managers do. Not only do the international funds offer vigilance and expertise, but last year, they actually outperformed their domestic counterparts—the former were up 2.7 percent, while the latter declined 2.4 percent as of Sept. 30, 1983. Day's current favorites are the T. Rowe Price International Fund and the Scudder International Fund, both of which were up more than 18 percent through October 31, 1983.

If you do decide to invest abroad, remember that the value of a country's currency is as crucial as the companies you invest in. Far too often, investors have picked foreign stocks that are big winners—only to watch helplessly as the countries' currencies declined, taking the value of their investments down as well. Because of this double market jeopardy, Eugene Taylor of Prudential-Bache Securities advises that you think of international investment as significantly riskier than investment at home.

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ALBERT CAPRARO
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YOUR LETTERS

(Continued from page 28)

prices which have triggered support payments.

There's no question that government costs for agriculture programs have gone through the roof during the past two years, and I have led the fight in the Senate to do something about it. I just suggest that the men and women plowing the fields and bringing in the harvest should not be falsely accused—they're struggling to make a living just like everybody else. Bob Dole
United States Senate
Washington, DC

Author's reply: *The headline was misleading. The copy however does suggest that the main economic bite of the farm program comes through taxes.*

Bowie—hot stuff?

[Re: "David Bowie and the end of gender," November, 1983] . . . I don't believe David Bowie to be the "new and thoroughly contemporary star"; he is merely this moment's "hot property." He has, this past year, recorded a successful album, produced a couple of amusing videos, and serenaded the world—and these achievements may have garnered the succor and raised the intrigue of society—but let's face it, once we have tired of this Machiavellian blond God he will be relegated to his past status: a cult figure.

He has not blazed a trail to the film screen; rather he has been a mediocre actor in three mediocre films, and a piece of beautiful scenery in the dreadful—*Just a Gigolo.* So, he may have been the first rock star to don a painted face and confess to his sexual ambivalence but you must realize that Bowie, himself, never took these poses seriously—throughout his resplendent career, he has reveled in adopting the guise which will gain him the most publicity. . . .

To herald David Bowie, on the basis of his "androgyny," as some sort of social conscience is both ludicrous and mendacious. He may have opened the doors of acceptable decorum for his fellow rock artists (Boy George is probably prepared to kiss Bowie's feet), but to claim that he has altered the roles of the sexes in our society is, well, incomprehensible. Direct the laureates to Masters and Johnson . . . or even Shere Hite. Hewon Yang
Mississauga, Ontario
Canada

Age rage

I am writing to register my strong displeasure with your October issue's "Age Makes No Difference" by Shirley Lord, showing a young boy in an obvious sexual scene with an older woman next to the caption "Alluring to men of any age: the appeal of a beautiful woman. . ." With sexual misuse of children a major social problem today—one out of every four girls to be sexually misused before the age of eighteen and one out of every ten boys, your article and picture cannot go by without a strong registering of protest by all of us who work in the area of child protection.

At a state-wide conference this past week, your article was shown as an example of a prestigious magazine succumbing to the base level of several other publications who are overtly sexualizing our children. I think you owe your readers, and the children, an apology in print. Kathleen Baxter-Stern,
Executive Director
San Francisco Child Abuse Council, Inc.
San Francisco CA

Equality in the future

I truly appreciated your article "Feminism—a lost cause?" in the October Vogue. I found your analysis of the present apparent apathy toward feminism enlightening. You have grasped the current situation, picked it up from the floor, dusted it off, and exposed it for what it is.

However, you have neglected a main factor in the future of feminism. Granted, there are women who have been strongly socialized over the years to feel secondary and fatalistic. To these women the blow to ERA may have mellowed their "hysteria" along with some of their hope. . . . There is a new generation, raised by working independent women, who find the existence of a dispute as to the equality of women absurd. This new generation is composed of males as well as females.

I am a senior in college who has been watching what's been going on here with my fellow students and out there. That reprehensible day when ERA failed, I and all my peers (male and female) felt sick. But not because our self-confidence or knowledge of the equality of women was hindered in any way. We felt sick that the generation ahead of us was in such sad shape. The world we were about to enter suddenly revealed itself as amoral, filled with hypocrisy and warped values. . . .

I think it is safe to say the movement has matured. ERA was simply another effort. Its failure will merely make us try again even more thoughtfully and more determinedly. Don't neglect the new blood and closing gender gap approaching. Equality of the sexes is not only inevitable, it's here, within the attitudes of women.

Ann Healy
Ann Arbor MI

If the name fits. . .

Vogue, in decades of reading you, the message which went most to my heart was Mary Cantwell's article in the October issue. Call me Madam, too! Or risk being told that, until we know each other better, don't you think surnames are best? That seems a good ploy, for tradespeople and casual others who have seen my given name on a charge plate, but otherwise I manage to forestall the whole inappropriate bit by giving my name, when asked for "my first name," as Mrs. R.T. Rathbone. That does it! . . . R. T. Rathbone
Los Angeles CA

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For when all else fails, Neutrogena Norwegian Formula Hand Cream won't fail you.

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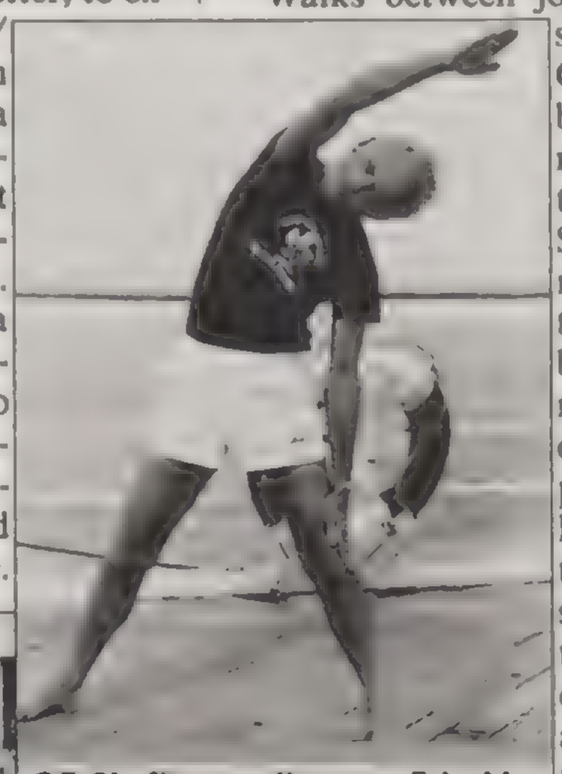
two top spas

...two different approaches, both ultimately renewing experiences

By Dorothy Schefer

To a person in need of a vacation but too frazzled to plan one, the opportunity to recharge flagging energy with a *pre*-vacation respite aboard the *Queen Elizabeth 2* on the way to Europe seemed increasingly appealing. Five days to relax, and, even better, to exercise—was ideal . . . a total mind/body renewal made possible when spa whiz Deborah Szekely built a miniature version of her highly successful Golden Door spa in what amounts to a fraction of its California space, on the *QE 2's* Six Deck. Surprisingly, Szekely's spa-at-sea offers almost everything her spacious spa-on-land does—with two unbeatable bonuses: the timelessness of an ocean cruise . . . and invigorating sea air—the cleanest and purest you're ever likely to breathe.



QE 2's fitness director, Eric Mason, leading the A.M. parcourse

Fitness involves relaxation as well as movement: here, the First Class deck aboard ship

The *QE 2* offers the "new" vacation. No longer do those of us who work hard at desks all day enjoy spending leisure time "resting." Instead, our new vacation "goals" include challenge and renewal. Affirming this active vacation ideal: each of the Door's classes is packed—including the early A.M. parcourse led by the ship's fitness director Eric Mason, living proof of what the fit life does for body and soul: at sixty-two, he has the physique and the spirit of a man half his age and is an inspiration to all who jog around the deck.

Living the Fit Life

If you opt for the ten-station parcourse, you are in for a treat: fresh sea breezes stroke your face, clean air fills your lungs as you stretch, reach, run. Tension drifts. Strength returns. The lull of the ocean . . . the warmth of the sun are the ultimate invigorators.

While Mason explains moves, he educates, too. "Muscle stiffness and mental tension are related," he says, as he jogs you around the Boat Deck. "What prevents low-back pain is strong abdominals."

Walks between jogs provide a chance to share fitness thoughts. Classes are co-ed—a real bonus for women who never get the opportunity to work out with men. Says one participant, "I run in warm weather, stationary bike in the cold; but I'm never able to get my heart rate up sufficiently on the bike." Replies Mason, "Your heart's optimally conditioned; it needs a more strenuous workout than the bike provides; try cross-country skiing" . . . and the fitness talk continues. So many strangers have so much to say to each other. And we all *learn.* For women on his run, Mason stresses posture. "You have to *work* at it."

And work we do. Early birds start their day with warm-ups, toning, and aerobics *before* the parcourse even begins. When it's over, blood revved, skin tingling, you can head down to Six Deck for stretch class, one of the best because you can work at your own pace, whatever your level.

During water exercise in the heated salt-water pool—one of four aboard ship—muscles are warmed, worked, made to feel stronger; as you work out against the warm resistance, your body does things you never thought possible. You see improvement, feel restored.

One of the neat advantages of the spa-aboard-ship and another example of Deborah Szekely's genius-at-work: a series of aerobics classes geared to various fitness levels that take you up *gradually* to your target heart rate. The spa policy is "open door"—you can do as much or as little as you like. There are classes for children and, exemplifying her commitment to fitness at any age or level, a "Golden Years" class, offering a variety of total-body exercises that can be done in a chair. Deborah's egalitarian attitude extends even to the crew: every day, noon class is reserved for them —and because the staff works out daily, their class offers the most vigorous workout of all.

Late-afternoon options include yoga, made increasingly difficult each day, three degrees of heated whirlpools . . . as well as a sun-warmed rest wrapped up in wool blankets on First Class deck chairs. *(Continued on page 132)*

PHOTOS BY DOROTHY SCHEFER

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Fast-Track Fitness

When Ed Safdie put together the spa at Sonoma Mission Inn, he clearly had busy men and women in mind. In addition to its regular week-long program, the spa also offers one- and three-day options, plus a weekender; all mini-plans, all designed with one goal, in the end, of redirecting eating and exercise habits—which produces results other than just the loss of inches and pounds.

Fitness rethink begins weeks before arrival: a questionnaire—designed to determine fitness level—is mailed to you at home. Among the Qs: Do you do *some* form of exercise daily? Stretch? Perform aerobics? How often? How long? If you're honest, as you fill in the blanks, the reality of your life style—and your fitness/health habits—appears before you; there's no escaping its truth.

When you arrive at Sonoma, one thing is obvious: however long or short your stay, it's geared to maximize benefits; even day-trippers walk out of the spa feeling renewed, refreshed, and programmed for changes that can be implemented at home.

One-on-one appointments are scheduled with pros. These are constructive conversations because, for those of us who juggle various hats, there is *always* room to improve. The buzzword busy women hear most often is "flex" time; but "relax" time is equally important. You learn that here.

The spa's nutritionist talks to you not about calorie counting—"women, wrongly, are calorie obsessed"—but about the need to control ratio of fat-to-lean tissue through proper diet and adequate exercise.

LIVING FIT DOESN'T REQUIRE ABSTINENCE —JUST A CERTAIN AMOUNT OF CONTROL

The spa's food—prepared by the Inn's gourmet chef—is low in calories but not in flavor. It's inspiring how quickly food tastes can be redirected. After only two days of spa food, butter suddenly tastes overly rich, sugar too sweet.

The day begins with a hike in nearby Jack London State Park; then aerobics, followed by slimnastics. Next, a gym workout using Cam II equipment—more approachable and less torturous than Nautilus and good for women not used to weight work; you control resistance by dialing up air pressure rather than lifting weight. For toning muscles, these machines are a blessing: they produce results fast if you do lots of reps and do them *easily*.

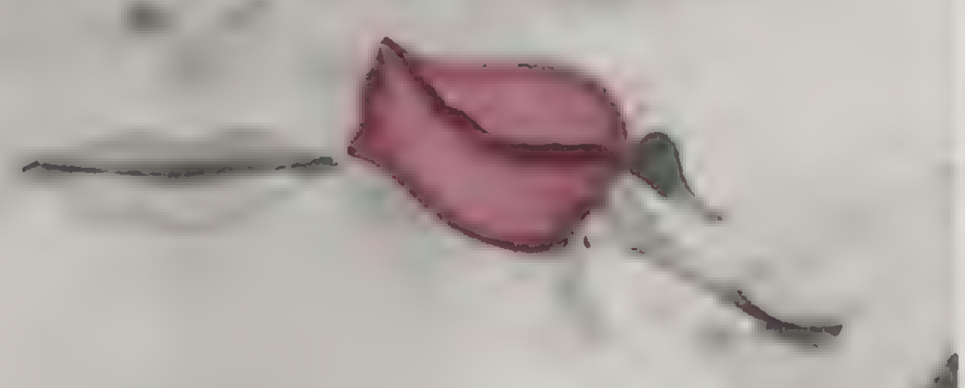
The workout ends with the new exercise "essential": stress management—one-half hour of stretch, imagery, escapism. Incredible as it seems, studies prove that lying on a floor, eyes closed, imagining yourself in a field of flowers dramatically reduces physical stress and anxiety.

The whirlpool—an ultra-large, multi-jet tub imported from Germany—is heaven (if you can't go home without one, you don't have to: the spa sells them for $13,000 each). You're hosed underwater, the pressured jet stream caressing tired muscles; then millions of tiny bubbles revitalize skin.

When your day- or weekend-long revitalizer is over, the option of a fitter life remains available to you through Sonoma's five-day at-home program. Its message becomes your goal: Even if you live on a fast track, take regular time outs for adequate exercise!

Note: Ed Safdie's newest spa—The Greenhouse, Arlington, Texas.

Whisper it off with a rose petal.



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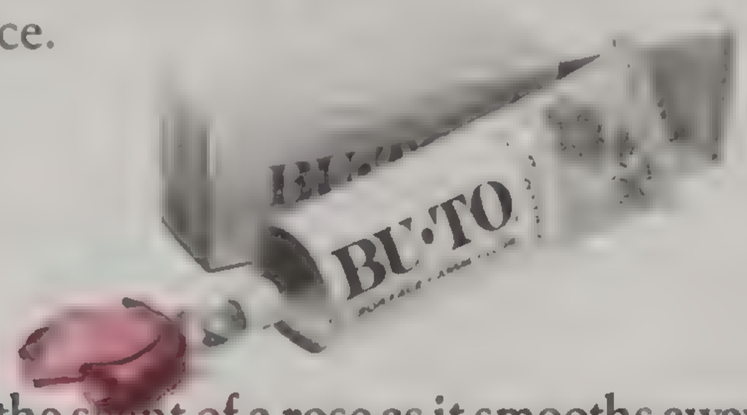

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SUPER SPA AT SEA

(Continued from page 131)

Feeling fit at sea is a problem only if one has trouble establishing "sea legs"; but the ship's hospital—equipped to take care of any emergency—offers a seasickness shot, which miraculously has you back on your feet—and exercising—in less than twenty-four hours.

The exercise program is only half the story. Food is the other. (According to research, eating is the *number one* activity aboard cruise ships: passengers consume an average of *eight pounds* of food a day!) If you're as determined to repair your body as I was, you'll discover it doesn't require total abstinence—just a certain amount of control, with choices from the ship's Golden Door menu (poached fish, sauceless meats) and occasional splurging to sample the limitless caviar, flowing Champagne, and tea cakes served up on Deck.

It's almost impossible to resist such temptations; but you don't have to: the fit life doesn't demand denial, only moderation. One result, rewarding though not surprising: I was able to eat anything I wanted and still lose five pounds—a convincing demonstration of exercise's influence over weight control. My goal, however, was never one of weight loss; always, it was to replenish my body and move *every* muscle; and, as I did, to restore energy, sleep better, and think more clearly.

Note: For a schedule of the *QE 2's* 1984 cruises, contact Cunard Line, 555 Fifth Avenue, NYC 10017, or consult your travel agent. . . . Eric Mason's fitness tape and booklet are available by mail. To order: $15 ppd., P.O. Box 192, Branford CT 06405.

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Venice in Winter

THE SECRET SEASON OF THE WORLD'S DREAMIEST CITY—THE AIR IS INCANDESCENT, AND CARNIVAL DANCES THROUGH THE PIAZZA

BY JOHN JULIUS NORWICH

Everybody (or at least very nearly everybody—Mark Twain and Edward Gibbon hated it) loves Venice. And it is generally safe to say that the more often people go there and the longer they stay, the more their love increases.

But within the immense throng of Venice-lovers there is another, smaller, group: those who are actually in love with the place. I know them well, having been one of their number throughout my adult life. We write books and articles about the city—here's one of them now. We never miss a chance of going there, even if only for the inside of a day. We collect old prints, old photographs, old maps and guides; and we bombard each other with questions, for example: does the sun ever fall on the church of SS. Giovanni e Paolo at the angle suggested by Canaletto's picture? (It doesn't.) We have no regular meetings, if only because whenever we are in Venice we know we shall find several of our fellow addicts; our shared obsession binds us closely enough.

How did we get that way? Falling in love has always, thank God, defied analysis; but the most Venice-besotted of my friends all assure me that they did so at first sight. Sometimes, inevitably, there was another, more transitory love affair going on. More often, however, the visual impact alone was enough to do the trick. Certainly it was for me, on that memorable afternoon in the early autumn of 1946 when my father took me, on foot and by gondola, on a long tour of the city, telling me all he knew—which was a lot—about its history: how the Most Serene Republic had managed to survive over a thousand years, how much it had achieved during that millenium of glory, and how, in 1797 at the hands of Napoleon, it finally fell. No one, I believe, could ever have had a more perfect introduction to his favorite city. And yet, I have always concealed in my heart a sneaking envy for my old friend Bernard Levin, another passionate Venetophile, for he first saw Venice under snow.

To this day, despite nearly a hundred visits in all months of the year, I have never had that particular good fortune. But even without the magic mantle, Venice in winter can have an enchantment of its own, utterly different from that known to those who visit it only during those remorseless summer months. There is, first of all, the ever-important matter of light. The blazing sun of July and August is all very well; but, except in the early morning, it tends to lack subtlety. The Venetian lagoon is (if I may be forgiven for stating the obvious) an extremely damp place; and by ten or eleven a haze of humidity has usually turned the sky from blue to almost white, blurring the city's outlines and draining it of its color. Only after the summer is spent—let us say from October on—do we get those incandescent days when the pall has lifted, clarity and freshness have returned, and all Venice sparkles in celebration. Those are the days that Canaletto loved, when the brilliance of the light and the crispness of the air bring out countless details of architecture or statuary that one has never noticed before; the days when, emerging from the Gesuiti, perhaps, you walk out on to the Fondamente Nuove to see something else that you never knew was there: the jagged line of the Dolomites, their snow-covered peaks etched razor-sharp against a cobalt sky.

MUSIC EVERYWHERE, MASKED DANCERS . . .

CHUCK FREEDMAN

Then there are the Guardi days, when rain is on the way and the great banks of cumuli are forming over the now-invisible mountains. The light is softer, though the colors remain clear. That jaunty little breeze, which on Canaletto days flicks up the surface of the Grand Canal into a million tiny ripples, has dropped; and the water itself has changed color, from blue to palest green. The temperature, on the other hand, has risen; and you discuss whether to have an alfresco lunch, though you may well regret it if you do.

Finally there are the Turner days, and they are the loveliest of all. Venice, whose grip on reality has always seemed tenuous, then loses contact with it completely and becomes a dream city, her palaces and churches glimpsed only intermittently, shimmering and opalescent, through the enveloping mist. The hoots and periodic churnings of the *vaporetti*—always music to the aficionado ear— *(Continued on page 140)*

Lord Norwich *is the chairman of the Venice In Peril Fund, and author of "A History of Venice," published by Knopf in 1982.*

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VENICE IN WINTER

(Continued from page 138)

seem only to emphasize the silence as stone and marble, water and sky merge into a single insubstantial essence, glowing rose-pink with an occasional, barely discerned flash of gold as the sun breaks momentarily through.

Venice remains first and foremost a pedestrian city; once you have mastered the *traghetto* system, which supplements the *vaporetti* by ferrying people across the Grand Canal at specified points, it is nearly always quicker to walk, and infinitely more rewarding. But the fact must be faced: the Venetian climate in mid-summer is hardly conducive to physical exercise. To venture on any considerable excursion between eleven and four borders on the masochistic; moreover, the surge of the tourist hordes is bound to reduce both your enjoyment and your appetite. How different it is in the winter! The air braces; the *calli* and the *campi*, clear of all but their regular inhabitants, beckon and beguile. Venice belongs once again to the Venetians, life returns to normal. This is the time you really get to know the city, the time you begin to understand.

But the city isn't everything; put on another sweater (you will probably have one on already) and take the *vaporetto* to one or two of the islands in the lagoon. Torcello is everybody's favorite, for the sake of the old cathedral with its breathtaking thirteenth-century mosaics and the Cipriani restaurant (not invariably in that order). The mosaics have been under restoration, but by 1984 nearly all the scaffolding will be down; and if Cipriani chances to be shut, dry those tears—the Ponte del Diavolo is just as good, and a great deal cheaper. Or try the Gatto Nero on Burano, another ravishing little island, and on your way back stop off at Murano for the church of SS. Maria e Donato and the new glass museum. Your opinion of most Venetian glass is probably the same as mine; I can only tell you that the museum, which traces the development of the Venetian glass industry from the fifteenth century to the present day, is a knockout. The blue glass wedding cup of 1437, with allegorical love scenes, is alone worth the journey across the lagoon.

Chioggia, another little port at the far south end of the lagoon, is not strictly an island; but it, too, richly repays a journey—above all for the tremendous wooden crucifix (hewn rather than carved some thousand years ago) in the church of San Domenico. In Chioggia, too, you can eat sumptuously of fish that were still in the sea an hour or two before. I am suggesting these excursions, however, not for the food, nor even for the works of art, but simply for the magical experience of the lagoon in winter, illustrating as it does the contradiction that plays so essential a part in the Venetian miracle. By this I mean the contrast between the unparalleled opulence of the city itself and the melancholy with which it is surrounded. Those seemingly endless wastes of shallows, shoals, and sandbanks, oil-smooth under the red winter sun, can be both perishingly cold and quite unutterably sad. But they too have their beauty, and Venice would not be Venice without them.

Had I been writing this article ten years ago, I should probably have ended it here. Nowadays, something must be said about the Carnival. During the last decades of the Republic, the Venetian Carnival was famous throughout Europe. It lasted for months; and, to ensure that license should be unbridled as possible, almost everyone wore masks. After Napoleon, however, nothing in Venice was ever quite the same again, and the Carnival was no exception; it withered and died. Then, in the 1970s, it suddenly came to life again, put down new roots, and is now once more a Venetian institution. And I mean *Venetian*: the Carnival is not, I promise you, a tourist gimmick. Relatively few foreigners come to Venice in February anyway, and though it now receives an increasing number of visitors from Rome and Florence, Milan and Turin, the Carnival remains very much the property of the people of Venice. During the week that it lasts, you will find at least half the passers-by in the streets to be masked or, frequently, in full fancy dress. There is music everywhere, dancing in the Piazza, acrobats or jugglers in the *campi*. (A year or two ago, there were even *elephants*.) To all those doom-laden pessimists who have said for years that Venice is a dying city, here, surely, is a triumphant affirmation of life.

Venice is certainly not dying; but, until those long-awaited gates are in place to control the water-levels in the lagoon, she will still have her famous floods to contend with. The so-called *acqua alta* is not a pleasant phenomenon. Not only the Piazza but even the nave of St. Mark's itself can be submerged under two or three feet of water; you may wade ankle-deep through the foyer of your hotel, which may or may not lend you a free pair of gum-boots. And, I regret to tell you that, though floods may happen at any time of year, most of these visitations occur in winter. All that can be said in their favor is that they do not last long—seldom more than two days and often only a few hours—and that, alas, they are part of one's Venetian education. Only when you have seen an *acqua alta* will you understand the city's plight and the vital importance of the work that is being done to save it.

So there—you have been warned. And remember, too, that Venice is damp as well as cold—there are days when the foggy, foggy dew penetrates you to the marrow. At such times you may be glad of a pair of stout shoes, extra socks, and warm gloves. Thus equipped, you will be ready for anything; and you will discover, as we old obsessives did long ago, that Venice in winter brings even richer rewards than Venice in summer. Who knows—you might even join the club! ▽

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Health

Update on women smokers…new test for fetal health…rosy view from computers …vitamins: what's a dangerous dose?

By Melva Weber

PRENATAL PROGRESS

Earlier detection of genetic defects in a fetus is now possible by sampling chorionic villi—part of the membrane covering the fertilized egg that will develop into the placenta. The new test must be performed during the first eight to ten weeks of pregnancy, an advantage over amniocentesis, which must be done after the sixteenth week, according to reports in *The Journal of the American Medical Association* and *Science*.

In the new procedure, the physician places a very thin tube, guided by ultrasound, into the cervix, where a sample of cells is picked up by suction from the tiny villi that cover the chorionic membrane. This minute sample is enough for chromosomal and biochemical analysis to detect genetic abnormalities or inborn errors of metabolism.

The test must be done before the hairlike villi disappear and the chorion becomes part of the placenta. Women who are past age thirty-five or who carry some risk of sickle cell disease, thalassemia, Tay-Sachs, and other severe diseases can learn much earlier whether the embryo is affected. Preliminary results of chorionic villi tests are often available the same day, and are confirmed within three to five days. Amniocentesis test results take two to four weeks.

Doctors believe the risks of infection, damage by instruments, or miscarriage are no greater than those of amniocentesis (where mishaps are a rare .5 percent). But the government's National Institute of Child Health and Human Development says further studies are planned to determine both the safety and efficacy of the new procedure.

So far, chorionic villi testing is performed or is being planned at three medical centers: Michael Reese in Chicago; Yale University School of Medicine in New Haven, Connecticut; and Jefferson Medical College in Philadelphia.

VITAMIN-B BULLETIN

New finding on megadoses: Water-soluble vitamins have been believed harmless even when taken in oversize amounts for special purposes because excess vitamin would be excreted, mainly in urine. But a report emanating from four major medical centers and published in The New England Journal of Medicine tells about patients severely disabled from taking megadoses of pyridoxine (vitamin B-6). Several patients who had been taking massive doses of vitamin B-6—from one thousand to twenty-seven hundred times the recommended nutritional allowance of about two milligrams—lost nerve sensation in arms and legs, grew steadily weaker and more unsteady in walking, and were impaired in manual skills such as typing. Some were taking the vitamin to relieve premenstrual water retention, others for health benefits such as muscle building. B-6 is often prescribed by physicians for menstrual symptoms and for drug-induced nerve disorders. Herbert Schaumburg, M.D., of Albert Einstein College of Medicine in NYC, principal author of the report, says it is clear that megavitamin B-6 therapy over a long term is unsafe. The research group says limits should be put on use of the vitamin, and further research is needed to establish safe dosages. In particular, massive doses of pyridoxine for behavioral disorders is to be discouraged until its value is determined and safe guidelines are set up.

IN THE PINK

If the green figures on your computer video display cause you to see pink or pink-fringed white spaces when you gaze about, don't be worried. Mark J. Greenwald, M.D., and colleagues at Northwestern University, Chicago, say the illusion is a harmless physiologic curiosity called the McCollough effect. It's not exactly the same as the familiar after-image caused by staring at an intensely colored object; that effect arises in the retina of the eye. Instead, the rosy illusion is believed to come from an adaptation made by brain cells to particular combinations of color and shape.

The Northwestern researchers say the pink effect can last a long time, as much as several weeks; but they believe it is never permanent. Doctors should be aware of the effect in order not to mistake it for hysterical symptoms or neurological disease.

LONG LIFE-SPANS UP IN SMOKE?

Today, women outlive men by about seven and one-half years, mainly because more men die earlier from heart disease. Since 1930 in the United States, women's lifespans have increased at a faster rate than men's. A recent study indicated that the increase can be attributed mostly to the effects of cigarette smoking by men. Some experts agree with this analysis; some disagree. During the period since 1930, more women have become smokers, a fact that would lead to narrowing the longevity gap, not widening it. Yet, the adverse effects of smoking may take many years to appear, as do complete figures on life-spans; so it may be possible that the coronary toll of smoking has not yet appeared in female population statistics.

Paul D. Stolley, M.D., at the University of Pennsylvania School of Medicine in Philadelphia, warned in 1977 that rates of lung cancer in women were on a rapid rise. Recently Dr. Stolley reported that since his 1977 report the situation has worsened; from fifteen lung cancer deaths per hundred thousand women to a current death rate of more than twenty-two per hundred thousand. And according to the government's Office of Smoking and Health, while fewer women are smoking, their proportion of heavy smokers—who use more than twenty-five cigarettes a day—has increased to 33 percent. The life-span gap may disappear in years ahead. Some experts believe smoking accounts for perhaps half the difference. But the long-term death counts do support one conclusion: for both men and women, smoking can be a matter of life or death.

DRUGS DIRECTORY

At last, an authoritative manual that covers safety and effectiveness ratings for just about every type of nonprescription drug product. *The Essential Guide to Nonprescription Drugs* (Harper & Row) has 886 pages well-packed with information on more than one thousand active ingredients in products that include drugs taken internally or used on body surfaces.

The guide was ten years in the making, according to its author and compiler, David R. Zimmerman, and is based on reports on government-sponsored reviews of the over-the-counter products, together with clearly written background information. It contains ratings for brand-name and generic products and descriptions of the disorders and problems for which the products do or don't work with explanations why.

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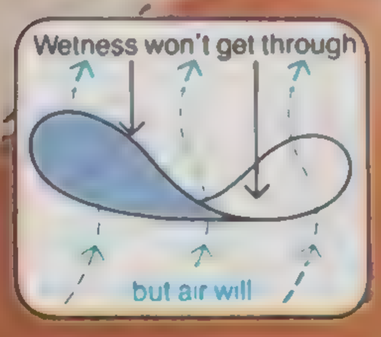

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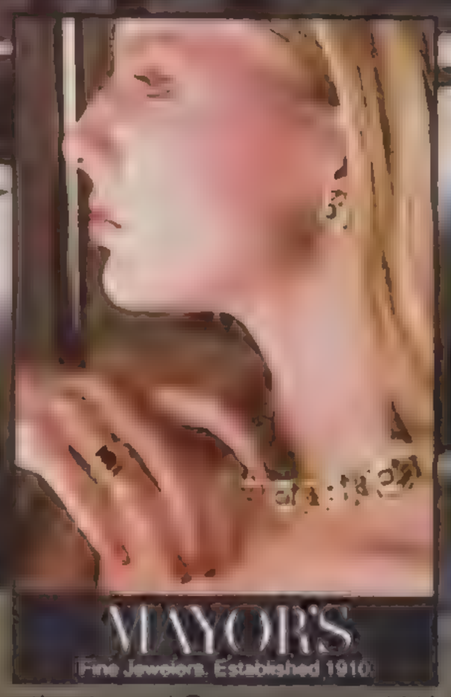

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Bronze: sculptors make a traditional medium hot again

By Barbara Rose

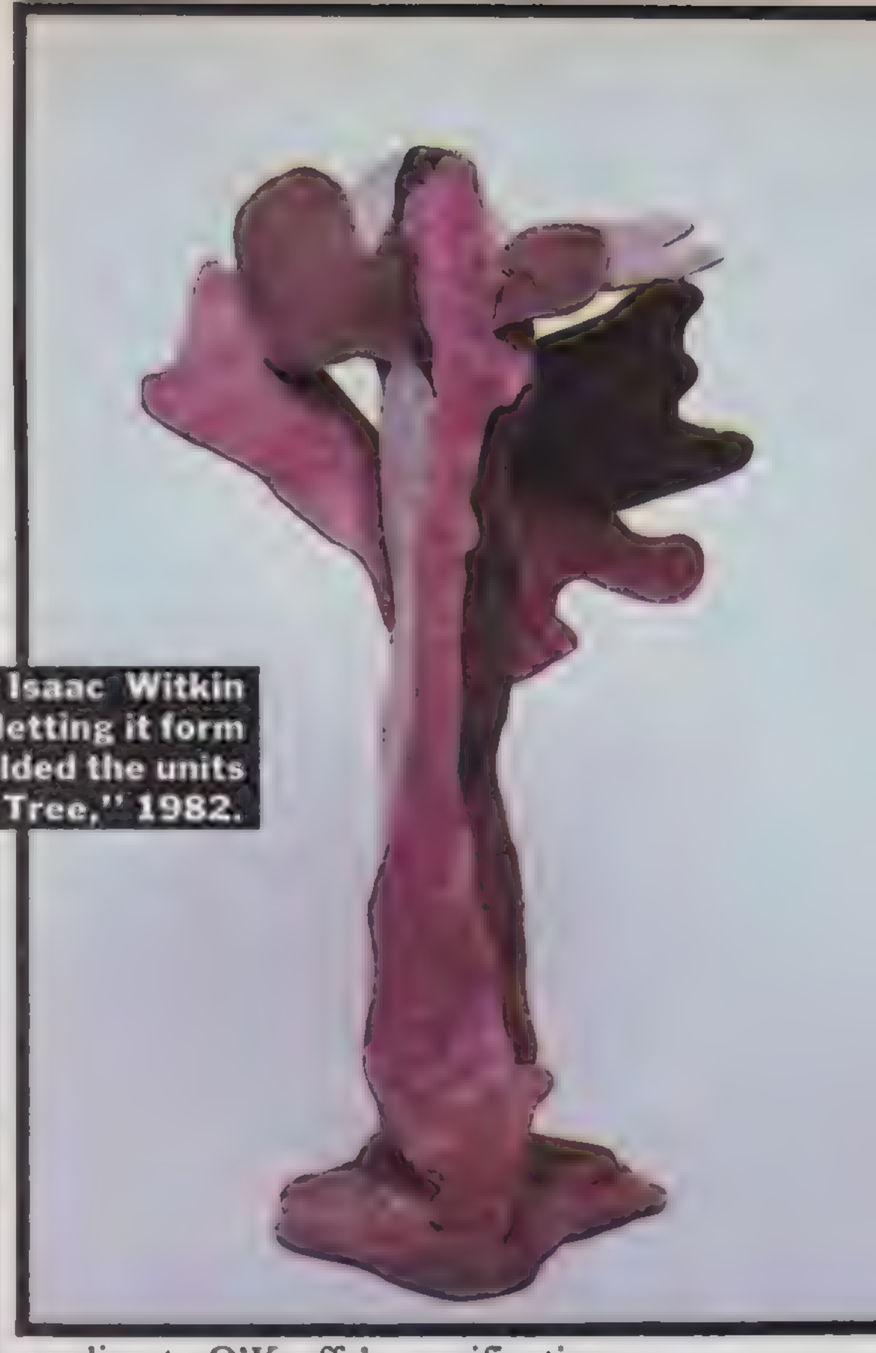
America's New Bronze Age: After decades of rejecting traditional materials and techniques in pursuit of the novelty of "new media," painters and sculptors are suddenly returning in droves to old-fashioned handcrafted oil paint on canvas and modeled and cast-bronze sculpture. Once again, that recurrent impetus to create an art for the museums has surfaced. By definition, museum art is an art of permanence, focusing the attention of even the most avant-garde artists on the materials and techniques of the Old Masters.

There has been a remarkable amount of activity in bronze recently, with artists as diverse as Georgia O'Keeffe and Lucas Samaras doing major work in the ancient medium. Now art historian Phyllis Tuchman has organized an exhibition of recent bronze sculpture that includes some of the major talents working in a medium that has been scorned since welding became the primary means for assembling sculpture in the Cubist and post-Cubist generations.

Titled *Six in Bronze,* the show, which inaugurated its nationwide tour in January at the Williams College of Art in Williamstown, MA, includes sculptures by Nancy Graves, Bryan Hunt, Anthony Caro, Isaac Witkin, Sandro Chia, and George Segal. The spectrum of their work from abstract (Witkin and Caro) to metaphorically figurative (Graves and Hunt) to Pop (Segal) to current European Neo-Expressionism (Chia) is broad enough to indicate the wide variety of sculptural styles now finding expression in bronze. Not surprisingly, Graves, who is as well known as a painter as she is as a sculptor, has produced the most colorful works, using new patinas tailor-made to her painterly needs.

As Tuchman points out in her catalogue, two factors have contributed to the renaissance in bronze sculpture: new technology and the idea of collaboration between artist and artisan. Today, four of the artists in Tuchman's show cast their bronze at Tallix in Poughkeepsie, New York, or the Johnson Atelier in Princeton, New Jersey, the two major foundries where technical innovation and artist-artisan collaboration are stressed.

Six in Bronze is a good indication of the vitality and diversity in bronze casting today. Not all the works are large; but a few, including "Gay Liberation," George Segal's controversial piece for the vest-pocket park in Greenwich Village's Sheridan Square, are life-size and larger. The new white bronze patina Segal has used, giving his figures the ghostly presence of his familiar plaster casts, was originally developed at the Johnson Atelier to translate a plaster sculpture by Georgia O'Keeffe into a bronze that would preserve the purity and elegance of the original according to O'Keeffe's specifications.



As if he were pouring pancake batter, Isaac Witkin poured molten bronze onto a bed of sand, letting it form itself into flat planes. He subsequently welded the units together to create his 25½"-high "Linden Tree," 1982.

Unquestionably, Tuchman is right: bronze sculpture reflects a more conservative climate as well as a richer art world, able to afford the high cost of working in the material in which great sculpture, especially public monuments, has been made. Whatever the reasons for the move away from the factory back to the foundry, the results are impressive and suggest a return to the monumental statement, which was once the domain of sculpture, as well.

Marvelous John B. Myers: *Tracking the Marvelous* (Random House) is the title of art dealer John Bernard Myer's rich, amusing, and often touching autobiography of a misfit bohemian boy from Buffalo, New York, who joined up with the Surrealists in New York City to edit *View* magazine, publish poetry, and exhibit art with no common denominator other than his own personal taste. Myers chronicles his lifelong quest for the *merveilleux* with wit and zany spirit.

Filled with anecdotes, gossip, rumors, and reminiscences, the book traces the career of an art dealer who showed some of New York's biggest art stars when they were but fledglings (e.g., Helen Frankenthaler, Larry Rivers, Kenneth Noland), published the group of poets who came to be known as The New York School, headed by the late Frank O'Hara and John Ashbery, founded an Artists' Theater with his friend director Herbert Machiz, and managed to stay poor but honest throughout a madcap lifetime of stirring up trouble and pursuing the exquisite *frisson* of the "marvelous" as an experience that could never become commodity.

Nancy Graves's eighteen-inch-long "Kyathis," 1982, displays the brilliantly colored patination that distinguishes her whimsically surreal bronze sculpture. Most of her forms derive from "found" objects. Private collection.

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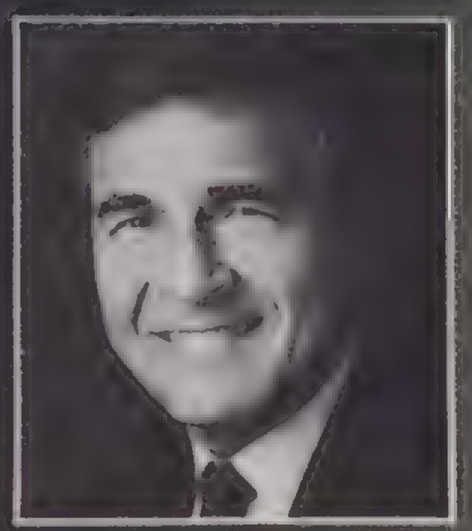

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Between Us

Equal pay through child care...workshops for power...men à la carte?

By Lorraine Davis

IN HER OWN WORDS . . .

"If we can provide women ways to help them manage change, which I really believe a liberal arts education can do, then I think we are contributing to a very constructive future for them . . . the liberal arts teach characteristics you need to be a good manager, a good administrator, an organized communicator."
—Sister Colette Mahoney, R.S.H.M., president, Marymount Manhattan College

"Why does technology run ahead of our ability to use it? The answer lies not in the machines but in the office. . . .Poor management can be hazardous to your health; stress is the result of lack of planning."
—Rosabeth Moss Kanter, Ph.D., professor of sociology at Yale University, speaking about "Office Automation and the Workplace," a survey by Honeywell, Inc.

"How to relax? I read. My husband (a doctor, too) and I both decide just before we go to bed what we're going to read, and we're going to read nothing medical if we can help it . . . a good novel or magazine, to calm down, to get the tension out. And this year I've started exercising every day. . . .There is a limited amount of time; I've got to say, 'What am I going to do with each hour?' "
—Carol M. Rumack, M.D., radiologist, University of Colorado Health Sciences Center, mother of two

THE FACTS OF LIFE?

With women now more numerous than men in this country by some 6.5 million, realistic thinkers have to admit the idea of man-sharing, certainly not a new phenomenon but one that is coming into the open in today's climate of liberation. Audrey Chapman, a family therapist at Howard University, in Washington, DC, now conducts man-sharing workshops—at the University and across the country—for women who find themselves in sharing situations, willingly or not. "The truth is," said Ms. Chapman, "in today's world, that some women will never have one permanent relationship with a man. They are using a lot of energy to deny that, so what we are doing is helping them to develop ways of coping. They are relieved to find they are not alone."

Two attitudes suggested by Ms. Chapman: The "stopgap approach" in which you regard your situation as a fill-in while seeking an exclusive attachment; and the "à la carte method" of picking and choosing more than one male for companionship, making sexual, intellectual, and emotional choices. The workshops emphasize friendships with women as good support systems, to help while you gain power over your own feelings.

To any woman who's sharing a man, Ms. Chapman says: "You have two choices. If you can't accept it, you had better be moving on."

GO WEST, YOUNG WOMAN . . .

"A small, fierce, brilliant, adroit woman" is the way Jane Grant was described in Vogue when she wrote, in 1968, *Ross, The New Yorker and Me* (Reynal), "an entertaining gossip of a book" about the years of her marriage to Harold Ross and their founding in 1925 of *The New Yorker* magazine. Herself the first female general reporter for *The New York Times*, she had also founded, with Ruth Hale in 1921, the Lucy Stone League, dedicated among other feminist goals to encouraging women to keep their own names after marriage; and that is exactly what Jane Grant did even after her divorce from Ross and marriage to William B. Harris, a sharp-tongued horticulturalist who did his own writing as "Amos Pettingill" in the catalogue of his White Flower Farm in Litchfield, Connecticut.

Jane Grant died in 1972; and a few years later Mr. Harris, who died in 1981, settled on the University of Oregon for a bequest in her memory. Now the UO Center for the Study of Women in Society has received three and one-half million dollars from his estate, money that should enable the Center to attract top-rank scholars and to expand its support of research on women and social structure, on gender development, on symbolic representations of gender and sexuality. Joan Acker, a sociology professor who is the Center's director, said about $100,000 in grants will be awarded annually.

WHERE THE ACTION IS . . .

Whether you have, or plan to have, children or are completely uninterested, perhaps the greatest unsolved problem in your life today is child care. Because women *may* bear children, assumptions are made that they *will*. When employers offer women salaries on the average 40 percent lower than those paid to men (and even the first female graduates of Princeton—class of '73—are now earning 27 percent less than their male classmates), they say: "Women are less reliable; they'll quit when they have babies or, if they don't, they'll stay home every time a child gets sick." This reasoning is not completely unjustified. As long as skilled, reliable caretakers for children are unavailable or too expensive, mothers often must stay home when their children are sick; but even the women who never have children will be paid on the same low wage scale. To achieve pay equity for all of us, and to reduce the physical and emotional overload for mothers who must work, we need to solve the child-care problem. A coalition of leaders of women's organizations, magazine editors, and child-care experts now has formed Child Care Action Campaign, a nonprofit organization to establish a national information bank and referral service for child-care agencies, community organizations, and individual mothers and to keep the media informed about the need for and activities of child-care agencies and about legislative action or inaction. The president is Elinor Guggenheimer. CCAC, P.O. Box 313, NYC 10185 (send stamped, addressed envelope).

GETTING YOUR WAY

Gaining political power depends on using political skills, as the non-passage of ERA has taught us. In at least fifty-one American cities this year and next, one-day workshops in politics will be held for women (of all faiths) under the sponsorship of the Women's Division of the United Methodist Church. These sessions, called ''Making a Difference,'' are designed to encourage women to become more active politically and will follow up on those interested in being candidates and/or managing campaigns. For date and place in your locality, write: Women's Division, Rm. 1502, 475 Riverside Drive, NYC 10115.

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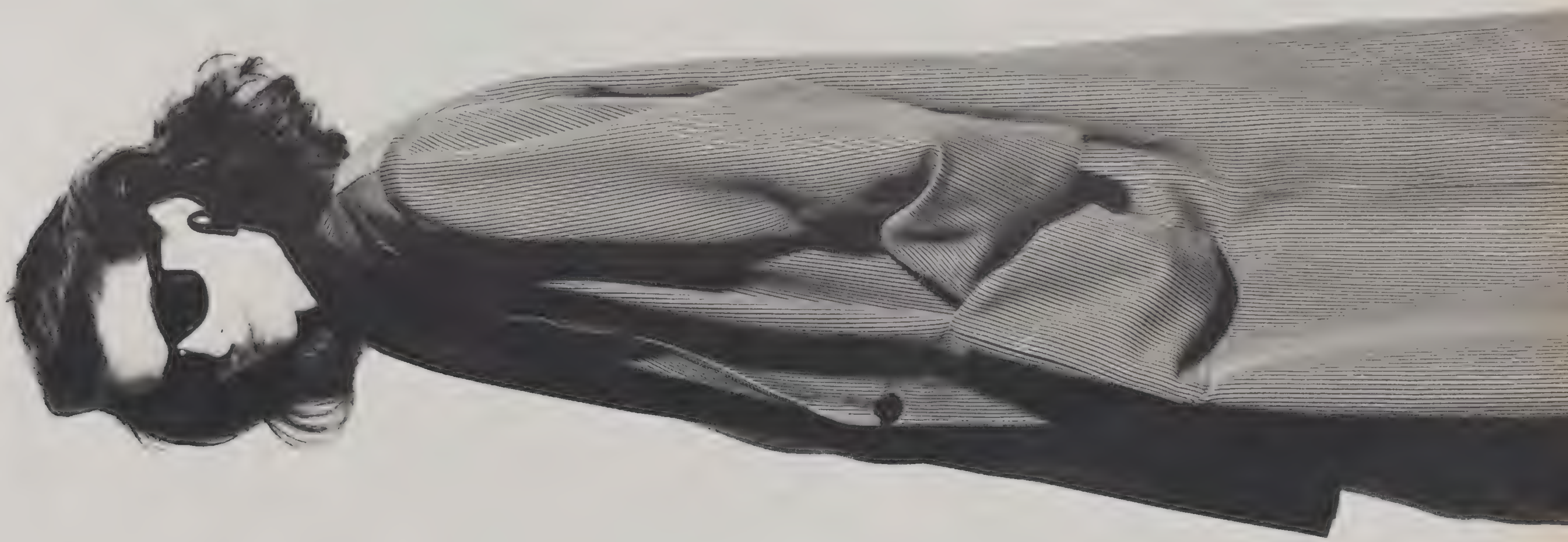

new classics

The attractiveness of the "right" length, the most natural color, grey included!

In any conversation about looks or style, what matters most is a woman's confidence and awareness of how attractive she can be—whatever her age . . . that, today, she makes the most of her looks with the least effort and less camouflage. One example of this kind of thinking: the way women today approach greying hair.

***GOING GREY,* admittedly, is not something that happens overnight. More often, it begins with a scattering of grey, is part of a general "dulling" of hair with age. What colorists do to "lift" hair's color: use grey hairs as a guide to the placement of highlights, "combing several shades of color, all within hair's natural color range, into hair, so it takes on a richer tone. Result: grey is less obvious, hair has more body, more *shine,*" said Constance Hartnett, color director, Jean-Louis David at Henri Bendel, NYC.**

***ALL-OVER GREY* hair demands a balance of color and cut. What makes the difference between drab and dazzling is a quick, once-a-month, de-yellowing rinse. Plus a modern cut, a shorter style, a line that sets this proportion. A soft, *un*-set look works best, as does hair that *moves* around the face. Good texture, condition is very important. Two ideas: Revlon's Glis'n, to wash in highlights/condition. . . . And, a perm for grey hair's special needs (Wella's Perm-A-Grey; salons only).**

Options in hair now . . a variety of lengths—ranging from short short and spiky to just above the shoulder—and shapes. . . Four versions here: top, the "new" bangs give an above-the-shoulder blunt cut extra height and dimension (by Garren of Garren, NYC). . . Clockwise, from below right: Suga's version of the new bangs (at Matsuda); teased, spiked, wrap-and-tied. . . At Sonia Rykiel, the blunt cut (one of the most attractive, wearable looks at the collections: chin-length, side-parted), done by Romain for Patrick Ales, slightly longer, worn—charmingly—with a black silk rose and veil. . . At Issey Miyake, hair was short, straight, tucked behind the ears. Newest: the graduated arc at the nape (done by Mod's Hair)

THE MODERN LOOK OF GREY HAIR, above, at Zoran's spring fashion show. What sets it up, makes it "work" is the line rather than the length of hair—plus its healthy condition, its "life" and shine. Who did it? Christiaan, using a temporary theatrical color spray . . .

Attractiveness is attitude . . . the beauty aim: confidence, not artifice

at-home highlights

Virtually fail-proof haircoloring products mean that busy women now can duplicate many salon highlighting techniques at home.

The most natural ways . . . some guidelines from Clairol's color consultant Vern Silberman: Match color on product box to your own hair. . . When highlighting, use the included cap as your guide. Be careful not to tear the cap or pull out too much hair in each section. . . Invest in a three-way mirror. Or have a friend do the back sections for you. . . With lightening products, patch tests aren't necessary, as no dye is involved. However, do a strand test to see how color "takes"—especially if you have permed your hair or if you're growing out an old perm, to make sure there isn't a significant difference in color between permed, unpermed hair. . . Always perm first; wait one week, *then* color. . . Follow instructions. Unsure? Ask your stylist to help. . . Don't attempt a drastic change at home without consulting a pro. (Home-color names to look for: Clairol, L'Oréal, Revlon Professional Products.)

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Mind Health

Thinking young—does it really work?... applied Gandhi—new ways to argue... work/personality—the unexpected link

By Carol Tavris

PERSONALITIES AT WORK—YOU ARE WHAT YOU DO

The basic premise of personality testing and psychological tests for job placement is that your performance at work depends on your personality: self-esteem, drive, creativity, flexibility, and the like. But now Melvin L. Kohn, Ph.D., and Carmi Schooler, Ph.D., have amassed powerful evidence that work affects the person *more* than the person affects work. Kohn and Schooler's new book, *Work and Personality* (Ablex Publishing), documents the results of a ten-year study of more than three thousand men and 555 women.

The researchers explored many job conditions, such as complexity of tasks, closeness of supervision, repetitiveness of activities, time pressures, messiness of the work, and the jobs' risks and rewards. Then, over the ten-year research period, they examined how these conditions affect aspects of personality—anxiety, trust, self-confidence, conformity, fatalism, authoritarianism, even a worker's moral standards.

Kohn and Schooler observed, as have others, that some aspects of personality affect our choice of work and our satisfaction with it. For instance, it's the creative, self-directed people who eventually rise to powerful, responsible jobs. But the more impressive finding was how many job conditions influenced personality. For example, employees who are free to create their own pace and methods of working, and who are free from constant scrutiny and mindless routine, develop greater creativity and problem-solving ability, are less conformist and more self-directed than workers who lack those job conditions. The variables affecting paid employment and homemaking are similar: housewives, like other workers, respond happily to opportunities for job flexibility, autonomy, and creativity.

A powerful conclusion of Kohn and Schooler's research is that if you want intelligent, committed, productive workers, you have to give them jobs that let them be that way. Minds can shrink, as well as grow, to fit their environments.

GOOD NEWS FOR THE YOUNG AT HEART

Think young to stay young--an old saw that now, it turns out, is being proved true. Steven K. Baum, Ph.D., and Russell L. Boxley, Ph.D., interviewed 308 people--average age, seventy-five--and asked them if they felt older, younger, or the same as their chronological age. The good news, they wrote in The Gerontologist: about two-thirds--62 percent--said they felt younger, a feeling that was associated with psychological health, and physical health as well. It looks as if people who ignore society's instruction to ''act your age'' are smarter than we think.

COUPLES—AGREEING TO DISAGREE

Differences don't matter in marriage—as much as how they're managed. In her work with twenty couples in their late thirties, all married at least ten years, Donna Hulsizer, Ed.D., of Harvard University, describes three ways that couples deal with differences.

Egocentric couples, who, unfortunately, seem to be the most typical, see marriage as a meeting of two "I's"—they deny and avoid differences, which they regard as threatening. Usually, egocentric couples settle conflicts through coercion—with the wife yielding to the husband.

Egalitarian couples, the smallest group, recognize differences but try to obliterate them in the name of fair play and a desire for sameness. But the egalitarian pattern—held as an ideal during the 'seventies—is hardly a blueprint for happiness or satisfaction in marriage. "It doesn't account for individuality," says Hulsizer.

Equitable couples regard differences as enriching—as one of the strengths of marriage. These couples tend to be happier, Hulsizer says. There are two reasons that equitable couples have the most successful marriages: First, all the wives had long-standing consuming interests outside the home, interests that they were pursuing before the couples married. Second, equitable husbands had learned how to talk about their feelings. Most of them had been in some kind of therapy—either before marriage or during. "Therapy, even when it had nothing to do with the marriages," says Hulsizer, "seems to have given these men permission to talk about differences with their wives, instead of resenting or denying them."

NEGOTIATION—A NEW SPIRIT

Pacifism is not passivity, and conflict needn't mean conflagration. In "Fighting With Gandhi" (Harper & Row), Mark Juergensmeyer, Ph.D., professor of religious studies at the University of California, Berkeley, discusses Gandhi's principles of moral action and conflict resolution—an approach to negotiation that takes us far beyond the usual advice.

The goal of a Gandhian fight is not winning (in which one side defeats the other), or even seeking compromise (in which both sides win a little but also lose a little); and it doesn't necessarily rely on legal resolution (in which the letter of the law may miss the soul of the disagreement). The aim of a Gandhian fight is not superficial accommodation for the sake of short-term co-existence; resentments are likely to fester and resurface. Instead, the aim is to find consensus, a solution that acknowledges the truth on both sides, an answer that satisfies both sides "that their positions have been honored." This is the solution of "satyagraha," truth.

To practice satyagraha, says Juergensmeyer, participants must stop attacking each other's ideas and find their common goals and grounds. Consider two neighbors quarreling over the same piece of adjoining land. Each believes he has the right to own the land; each believes the other side is being greedy. The first step, says Juergensmeyer, is for each side to list all its reasons for wanting the land—from "it will make me feel good to see my neighbor miserable" to "I want a garden." Second, participants go through their lists together, eliminating all self-serving, destructive motives ("I want power") and circling motives the two sides have in common ("I want a garden"). Then all possible options are discussed and the "Gandhian alternative" selected—for example, the neighbors can decide to share their bit of land and grow a communal garden, a choice that gives them more than either had originally bargained for (use of each other's tools, harvesting help).

Juergensmeyer applies the Gandhian approach to political conflicts, marital arguments, everyday disputes, and even conflicts within oneself. He divests Gandhi of sentimentality; fighting, Gandhi believed, is desirable, even necessary, and it is often the process that identifies the truth and the self-deception on both sides of a dispute. But there is a risk to Gandhian fighting, he warns: in the process, you yourself may be obliged to become more flexible and less self-oriented.

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Q&A

Skin: faking a little color in winter...night creams: necessary?... "cure" for yellow nails

Q In midwinter, my skin starts to look pale and "pasty." How can I get the look of a fresh glow and a slight tan?

A "A bronzing *gel* is the most believable way to add healthy-looking color," says makeup expert Pablo Manzoni. Gel is so sheer that it adds color *without* coverage and it even can be applied to the back of the hand, something you cannot do with a base.

For a fresh, natural look, begin by applying a thin layer of moisturizer to clean skin. Bronzing gel, applied with a smooth cosmetic sponge, goes on next. If you need more coverage than a gel provides, use a foundation one shade darker than your skin tone; but never apply it too heavily. You must use a light hand if you want a natural look. (A gel to try: Clinique Bronze Gel Makeup. At night, for a bronzy glow plus shimmer: Revlon's Pure Radiance in liquid or powder.)

"Another way to achieve a fresh glow is by using a touch of light moisturizer *over* your makeup foundation or bronzer; this gives skin a dewy look," says Pablo. "Use extra gloss on lips, even a hint on cheekbones. Apply blush lightly on areas the sun would hit first: across the forehead, nose bridge, chin, even on the tops of your ears."

Another idea for women who may not want to use any "base" at all: Begin with an invigorating-but-gentle skin cleansing, using a face cloth (or a Buf-Puf) to "bring blood to the surface." After applying moisturizer, blend subtle reddish-brown colors just below lower lashes and over lids to make eyes stronger. Follow up with a light blush on the cheekbones, then use a very pale lipstick; this will emphasize the skin, making the face look brighter.

Q Should I switch to using a more emollient moisturizer at night, or should I use the one from my daytime routine again before bedtime?

A According to beauty pro Vera Brown in her *Natural Beauty Book* (with Patricia Culligan; Anderson World Books): There is a feeling among some experts that if a product is heavy, it provides more protection. I do not agree.

By definition, a "heavy" cream is usually thick and oily. For years, greasy night creams were regarded as beneficial (albeit somewhat unattractive and messy). Research has shown, however, that the skin is able to absorb only lightweight elements from moisturizing products. The more occlusive ingredients, such as mineral oil and lanolin, aren't able to penetrate the skin and not only tend to keep out the more beneficial ones, but sit on top of the skin and have the potential, especially after regular use, to clog pores and cause other skin problems.

If you have very dry skin, you should follow your morning cleansing and freshening routine again in the evening. Follow that with a misting of mineral water; then apply a *light* film of moisturizer—a so-called night cream is fine as long as it is water-soluble and free of mineral oil and lanolin. This should give you enough moisture at night and allow your skin to absorb what you apply with less risk of clogged pores.

Q Why do my nails sometimes look yellowish after I remove nail polish? Can this be prevented?

A That yellow tint is a slight stain left over from your polish and is especially noticeable if you use dark nail polishes without a base coat, according to Valerie Vasian, of Nails by Valerie, New York City. A protein base coat helps to prevent staining, she says. Best way to remove polish: first, rub the nail with a cotton ball only half saturated with remover, then follow up with a clean cotton ball just moistened with remover, so that you don't overuse the polish-soaked cotton ball. Rub the nails briskly so the remover doesn't have time to penetrate too deeply. "The surface of the nail is made up of many layers; and nail-polish remover can penetrate very quickly, not only staining but drying out the nail," says Valerie, adding that, for this reason, polish should not be removed more than once a week.

"Never leave polish on for more than ten days," reminds Valerie. "Polish protects nails; but it is a chemical, and nails get dry if constantly covered. Nails need light, air, moisture. I recommend leaving nails bare for a day between manicures and lubricating them with cuticle cream or petroleum jelly."

For really stubborn yellow stains, Valerie suggests buffing nails, which gives them a glossy, natural finish, removes a surface yellow film, or rubbing a slice of lemon over and under nails to help to whiten them.

Note: Yellow nails on women who don't wear polish could result from cigarette smoking, disease, infection, fungus—and a visit to a doctor may be in order. ▽

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BEAUTY NOW

healthier

. . . skin, hair, attitude —from a black woman's point of view

Because black skin looks so healthy to the eye, women aren't always aware of their skin problems. "Really examine the lip area; blackheads and whiteheads tend to appear here," says Irma Denson, a Trinidadian who jettisoned a successful modeling career to open a New York City skin-care salon where a considerable part of her clientele is made up of models.

"A facialist can see skin's problem areas, will give the proper steaming and deep cleansing, will identify skin type and recommend appropriate products. Because black women's skin is usually oily to normal, we should use light, water-based cleansers and moisturizers.

"A lot of women don't know how to cleanse their skin, are too rough. Be gentle with skin, use light, long strokes; and be especially gentle to the eye area and bridge of the nose."

Be gentle to hair, too. The trouble with the curly perm—Michael Jackson's look—is that people don't know how to use it. You're supposed to use only a little bit of the "activator" that encourages the perm's curl, but instead of letting a professional beauty salon tell them how much to use, people use too much—that's why their hair looks so greasy.

Because black hair requires a lot of care—and that takes time—many women opt for short Afros and, now, for the curly perm. But the starting point has to be a good haircut; and any treatment—perm, relaxing, or hot combing—needs salon care at least every six weeks to keep hair healthy, looking its best.

At the other extreme, almost every black woman wants more hair. Look at the hair of certain black entertainers—often that long, full head of hair isn't her own. It's woven in, and you can't get a really thorough shampoo because it would loosen up the stitches—not the best idea for healthy scalp and hair.

To note: One of the fastest growing areas in the beauty industry right now is black hair-care products, with stores adding departments just to cater to ethnic hair care. (Part of this growth—and part of the new internationalism—is the recent Jamaica-centered expansion to a Caribbean market, another on Africa's Ivory Coast by one successful black-owned hair products' company, M & M.)

New: Sekine's professional brushes for black hair are also available for home use. Four different styles designed specifically for thick, healthy hair—women's and men's.

SUZETTE CHARLES: A WINNER

The first black Miss New Jersey in the contest's twenty-five-year history and first black runner-up for Miss America, 5'3", 100 pounds, twenty-one next month, Suzette Charles is all talent and ambition. "I'm taking this year off from Temple University because my career has been literally launched since the pageant. I was a Presidential Scholar—141 were chosen out of three million high-school seniors across the country for excellence in academics and the arts.

"I have done commercials, movies, a TV series, I'm in AFTRA and SAG [show-biz unions]. I've trained in voice for fifteen years, dance ten years, drama eight years, piano three years, flute and guitar." You've done it all in twenty years: What are you going to do for the next twenty years? "Let everyone know about it."

Her good beauty moves: "My skin is super-sensitive and Dial is the only soap I can use without my skin breaking out or feeling dry or itchy. And I go to a dermatologist every month to get my face thoroughly cleaned. I wear very little makeup, even onstage . . . And, no matter what, I make time to do my nails. I think that shows people that you care about yourself and you've taken time out to worry about details." —CONTRIBUTED BY AUDREY SMALTZ

For photo, DENIS PIEL. Hair [illegible] Alcega for Paco Rabanne makeup, Wesley Dyer for Carol [illegible]

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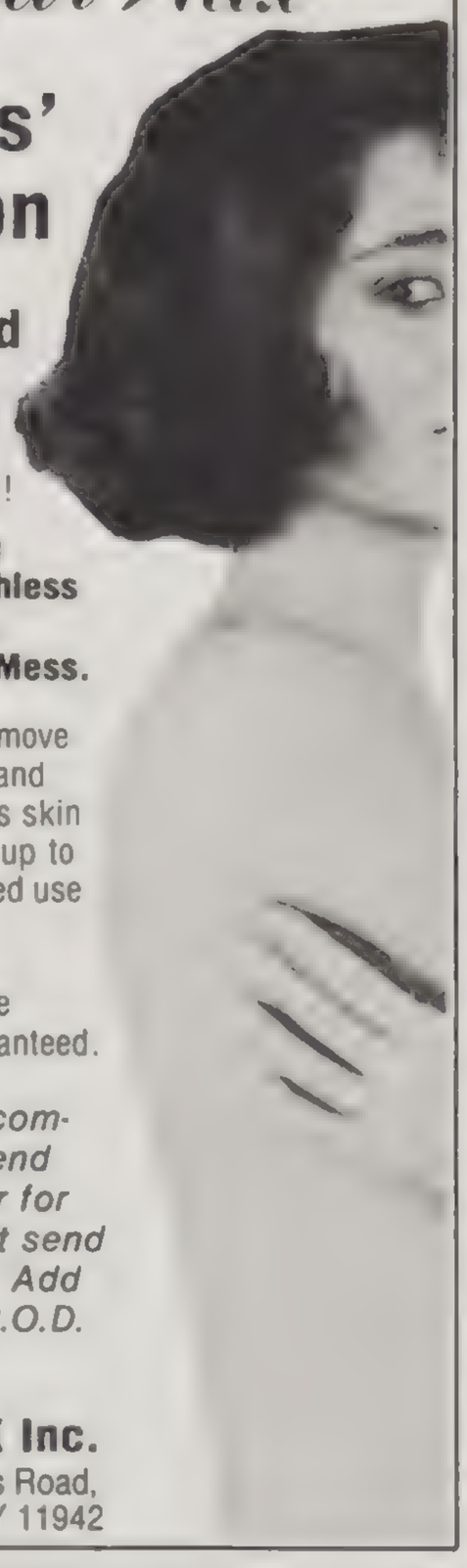

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YOUR DIET

Sugar Substitutes

COUNTDOWN ON THE CURRENT ARTIFICIAL SWEETENERS: ARE THEY SAFE? STABLE? SWEET? ARE THEY EVEN LOW-CALORIE?

BY JUDITH S. STERN, Sc.D.

According to the Calorie Control Council, at least forty-four million Americans use low-calorie foods and beverages with sugar substitutes in an effort to control their weight, although there's no scientific evidence that it helps them do so. But nonnutritive sweeteners are very important to the U.S.'s roughly six million diabetics who can't metabolize sugar.

While there is no single perfect low-calorie sweetener, a combination of these substances by food manufacturers is often used to achieve better-tasting products. In the coming months, you will be reading a great deal about these sweeteners as the Food and Drug Administration (FDA) and various scientific groups review data concerning their safety for human consumption.

ASPARTAME: Approved by the FDA in 1981 for use as a tabletop sweetener and last year for use in soft drinks, aspartame is two hundred times sweeter than sucrose, or common table sugar.

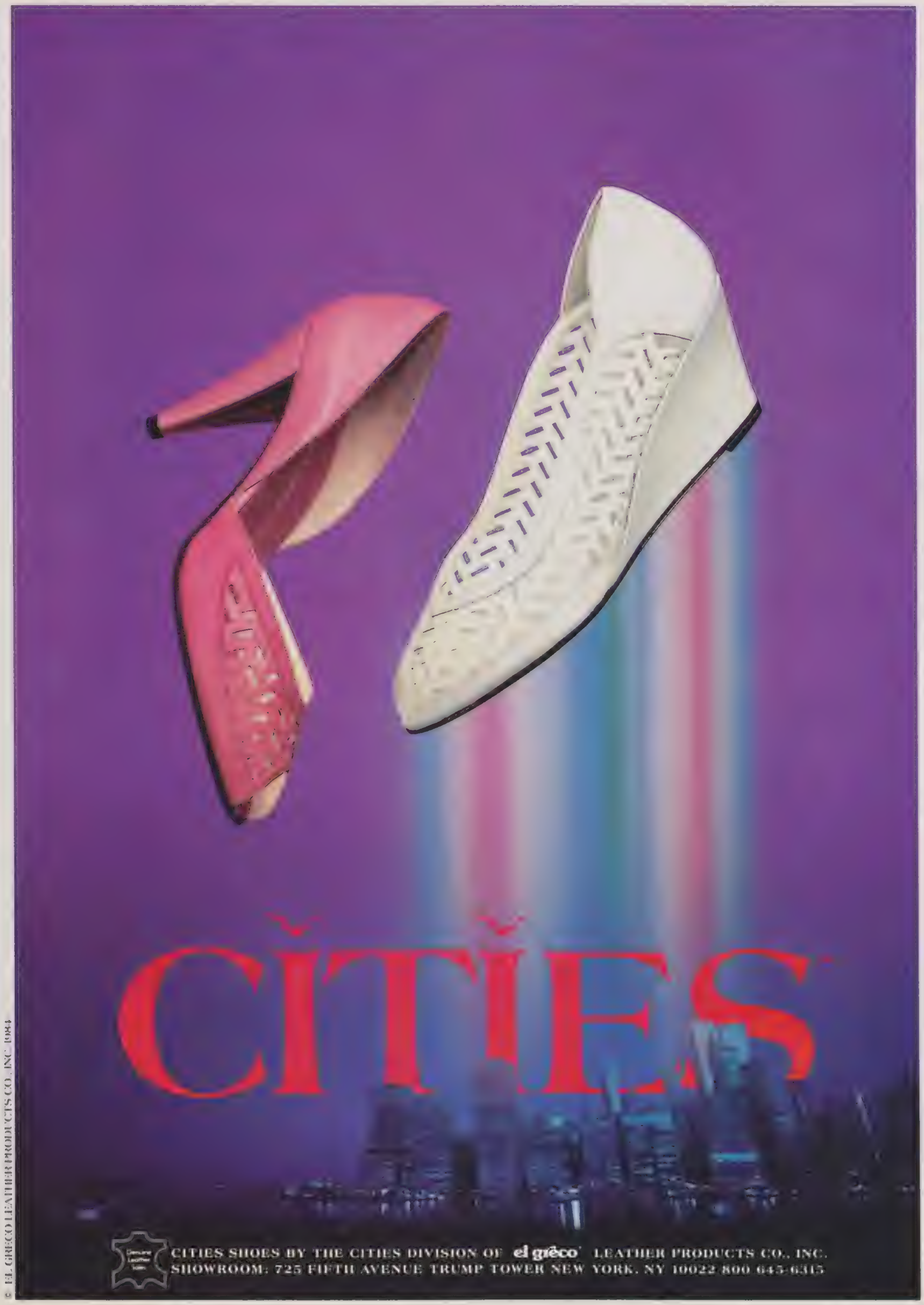
Aspartame is manufactured by Searle from two amino acids (phenylalanine and aspartic acid), which are digested as protein, and is sold directly to consumers under the brand name "Equal," to food manufacturers as "NutraSweet." When used in combination with saccharin (as in diet Coke), it masks the bitter aftertaste of saccharin. And, according to a study conducted at the University of California at Davis, when used alone in noncarbonated beverages, it most closely approximates the taste of sugar. Its major limitation is that it breaks down under prolonged and high heat (you can't use it in baking), and it gradually breaks down in liquids (soft drinks have a limited shelf life). But, if soft drinks are not stored at high temperatures and are consumed within one year, this should not be a problem.

There has been some concern because phenylalanine can affect neural transmission, but levels in soft drinks are so low as to be negligible; however, aspartame should not be used by individuals with phenylketonuria, a genetic disease whose sufferers are unable to metabolize phenylalanine.

SACCHARIN: Discovered in 1879 and three hundred times sweeter than sucrose, it has a slight bitter aftertaste; and for a small number of people saccharin does not taste sweet. When saccharin is fed to laboratory rats in large amounts over two generations, there is an increased incidence of bladder cancer in male rats. In December 1979, the FDA released results of a study that examined the use of artificial sweeteners such as saccharin and cyclamates and the incidence of bladder cancer in humans. Women, normally at low risk for bladder cancer, were found to have 60 percent greater risk of bladder cancer (from five cases in 100,000 to nine in 100,000) if they consumed sugar substitutes or diet beverages twice or more a day. This study also found that saccharin and cyclamates may enhance the cancer-causing effects of heavy cigarette smoking (for women, this was one or more packs a day). Probably owing to the fact that these substances are very weak carcinogens, Congress has extended the moratorium on banning saccharin until 1985. Nevertheless, until more scientific evidence is available, one should be moderate in the use of saccharin, especially if pregnant.

CYCLAMATE: Cyclamate is only thirty times sweeter than sucrose but acts synergistically with saccharin and/or aspartame so that the combination is sweeter than the individual sweeteners. Widely used in the 1960s, it was banned in 1969 when it was found to cause cancer in laboratory rats. The FDA has accepted a petition for its reapproval, but this is unlikely.

While the above sweeteners contain virtually no calories—compared to sucrose's eighteen calories per teaspoon, several other commonly used sweeteners have the same number of calories as sugar but may offer other benefits. Fructose is only slightly sweeter than sucrose, but because it does not require insulin for its metabolism, when used in limited quantities it can be used by diabetics. The polyalcohols—sorbitol, mannitol, xylitol—approximate the sweetness of sucrose but like fructose do not require insulin and are used in special dietary foods for diabetics as well as in sugar-free chewing gum because they do not promote tooth decay. Used in large amounts (greater than twenty to fifty grams per day), sorbitol and mannitol have a laxative effect. ▽



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DESIGNED BY EDUARDO CUZA FOR CACHE

The New Designers

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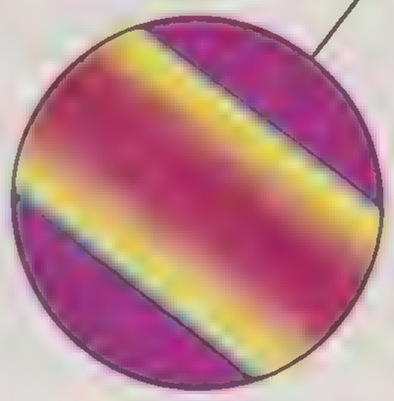

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HAIR NOW

texture

Style: now, emphasis on curl and wave...thinning hair: a new understanding of why it happens to women

Loss of hair thickness with age is a problem affecting a surprising number of women. Now, doctors are discovering that hair loss most frequently results not from hormonal imbalance but from a genetically inherited tendency. "A strong history of thinning—particularly at temples and crown—on both sides of the family means a woman is quite likely to develop the same problem over time," said James J. Leyden, M.D., professor of dermatology at the University of Pennsylvania School of Medicine.

● *The good news:* As research into thinning hair has advanced, so has the number of top-notch hairstylists sensitive to the problem. Their expertise: adding volume to hair—either through layering or a short, blunt cut—for an illusion of thickness plus real style.

● *Another idea:* lightweight hairpieces that support—don't hide—your hair. Where to find them: Edith Imre (consultant to the American Cancer Society's NYC division); Diane Valvo at Bergdorf Goodman; Nicholas Piazza at Kenneth, NYC. And, to read: "The Doctor's Book On Hair Loss" by T. Gerard Aldhizer, M.D., Thomas M. Krop, M.D., Joseph Dunn (Prentice-Hall).

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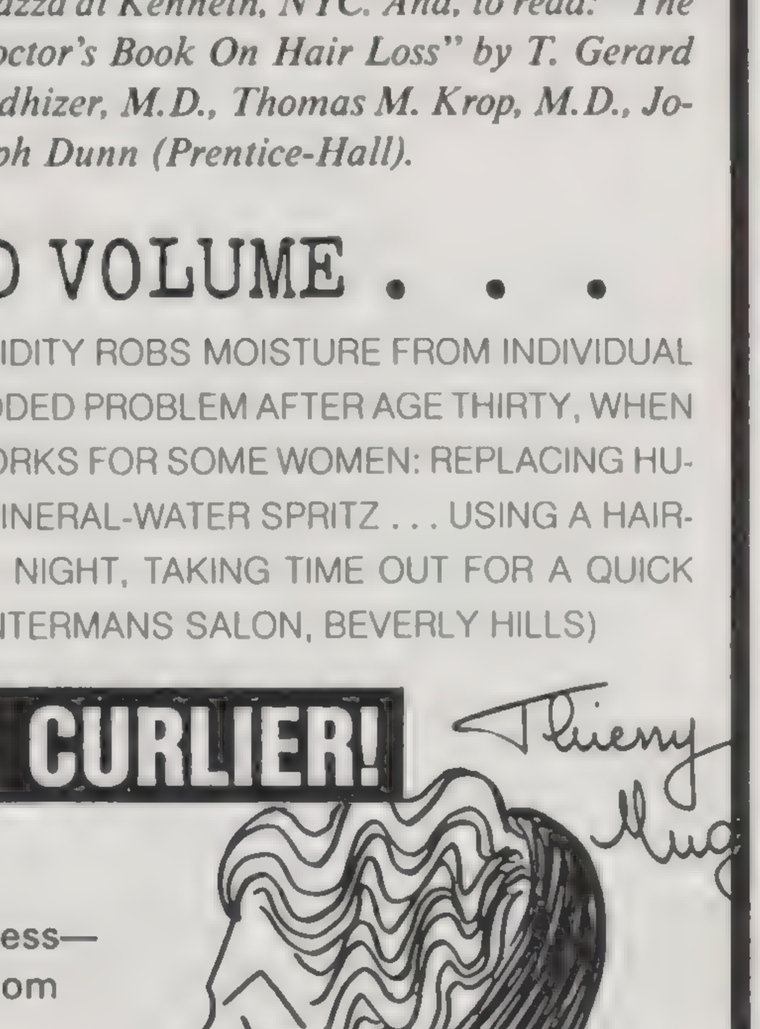
TO HAIR IN WINTER CAN BE DIFFICULT. LOW HUMIDITY ROBS MOISTURE FROM INDIVIDUAL HAIR SHAFTS, "SHRINKING" THEM IN SIZE (AN ADDED PROBLEM AFTER AGE THIRTY, WHEN HAIR DIAMETER NATURALLY LESSENS). WHAT WORKS FOR SOME WOMEN: REPLACING HUMIDITY, "PLUMPING UP" HAIR WITH A MID-DAY MINERAL-WATER SPRITZ . . . USING A HAIR-THICKENING SHAMPOO (PANTENE'S) . . . OR, AT NIGHT, TAKING TIME OUT FOR A QUICK PINCURL SET (THIS SUGGESTION, FROM ERIC LINTERMANS SALON, BEVERLY HILLS)

STYLE: SHORTER . . . CURLIER!

Part of the shorter-hair message in Europe and New York: the wonderful look of hair with texture . . . with a certain degree of waviness—even definite curl. Tied to this move away from super-straight blunt cuts: a resurgence of looser-curled; "partial" perms, perms that add wave to just one section of hair—like the "ripple" perm used to crimp the bottom three inches of a shoulder-length cut by Louis Licari of NYC's La Coupe. Or, the "shivery" perm, *right,* that adds dimension and interest to the short layered cut here, created by Parisian stylist Alexandre for Thierry Mugler's spring show. Simple, attractive, a breeze to maintain!



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—Shari Memmott
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For the best possible skin, it helps to know whom to see and when

FACIALISTS VS. DERMATOLOGISTS

Because both facialists or estheticians (as skin-care specialists are sometimes called) and dermatologists are involved in treating the skin, confusion often arises about whom to consult for what. While the goal of the two groups is similar—helping you to have problem-free skin—and a certain amount of overlapping does exist, their functions are essentially different.

Skin-care specialists: the beauty safeguarders

Skin-care specialists do not have medical degrees, but most states require that they be trained to know the skin and to handle it with care. "Our main function is to do the basics for maintaining healthy, beautiful skin," says specialist Lia Schorr of Lia Schorr Skin Care, Inc., NYC.

One of the most important of these basics—and the first step to expect in any good salon—is a careful analysis of your skin. Expert skin-care specialists can tell at a glance whether your skin is oily, dry, or somewhere in between. They can also spot dilated blood vessels, the poor circulation that shows up in a dull complexion, and the results of insults by too much sun, wind, or cold exposure, among other problems. "Most women do not even know what type of skin they have," says Schorr. "If they have breakouts, for example, many automatically assume that their skin is oily. But dry skin can break out, too. And it's crucial to know your skin type to choose the right cleansers and moisturizers."

Another basic of the specialist is to give your skin a thorough cleansing or "facial." Your face is steamed to soften skin, slathered with appropriate creams or lotions to remove surface soil, then freed of whiteheads and blackheads. "A thorough cleansing every month or so is essential to good skin," says specialist Marie Rallé of the Marie Rallé, Inc., Skin Care Studio in New York City. "When impurities build up, your skin not only looks dull but is apt to suffer further problems. And there is only so much that can be accomplished with daily cleansing routines at home. No one should attempt to remove whiteheads and blackheads on her own, for example. Only a professional can do this deep-cleansing with minimal risk of injury to the skin."

ARTHUR ELGORT Hair Christaan, makeup, Tyen

Another important step in the facial is the sloughing away of dead cells on the skin's surface; called exfoliation, it's usually aided by a mask. "Sloughing not only helps the skin look fresher, it allows other therapeutic masks, as well as moisturizers, to penetrate better," says Rallé.

Unless you have acne, when stimulation of the face is not recommended, the facial's conclusion usually includes a massage (often given in the cleansing stage, too) for relaxation and stimulation of circulation, plus the application of a moisturizer suited to skin type.

The results: You'll come away relaxed and refreshed; and, if the facial was done properly, your skin will look rosier and healthier, feel softer and smoother. "Unless you have a preexisting problem with your skin, it should never look red or blotchy after a facial," says Schorr. You'll also, ideally, have gained a better understanding of your skin and how to care for it on a day-to-day basis. "If you want to keep your skin looking its best, you must follow the right regimen," says Schorr. "In addition to a periodic deep-cleansing and selecting the appropriate products for your skin, you have to know how to care for it when the seasons or circumstances in your environment or life change. You have to eat wisely, too. Skin is unpredictable. A good specialist can help you to decipher what your skin is saying and what to do about those messages."

A skin-care specialist can also give you a cosmetic alternative to more costly medical procedures. Spider veins, for example, can be treated by a dermatologist, but a specialist can show you how to camouflage them with makeup. Most skin-care specialists are either practiced in makeup techniques or have a makeup artist on staff.

Some specialists—Schorr and Rallé among them—even treat mild acne and claim success with it. Most dermatologists and specialists, however, feel that severe acne—where numerous lesions and cysts are in-

(Continued on page 216)

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(Continued from page 214)

volved—should be treated only by a dermatologist, owing to the infection usually present and the risk of scarring from manipulation. Another grey area: the administration of deep chemical peels that go beyond surface sloughing to remove several layers of skin. A few skin-care specialists utilize this treatment to eliminate fine wrinkles, hyperpigmentation (such as chloasma), and mild acne scars. Most dermatologists, however, feel that the strong chemicals used should be administered only by a doctor.

What skin-care specialists will not treat: moles, herpes, rashes, allergies, the removal of deep scars and spider veins, as well as other problems in the province of dermatologists. "A good specialist will never touch anything she's unsure about or that looks suspicious to her," says Rallé. "Instead, she'll refer her client to a doctor."

A GOOD SKIN-CARE SPECIALIST WILL NEVER TOUCH ANYTHING SHE'S UNSURE ABOUT OR THAT LOOKS SUSPICIOUS...

Dermatologists: in the medical zone

Because a dermatologist's main job is to treat medical problems, most don't take you through the skin-care basics as do skin-care specialists. They will, however, analyze your skin and prescribe a regime if asked. But it is only a dermatologist who can treat skin problems requiring the use of sophisticated instruments, strong chemicals, and, of course, medication.

"There's no question that skin-care specialists are generally much better at giving advice on cleansers, moisturizers, and makeup," says John F. Romano, M.D., clinical instructor in dermatology at The New York Hospital-Cornell Medical Center. "And there's certainly no harm in having a good facial—it makes you feel better and gives a smoother feel to your skin, and the deep-cleansing is therapeutic. But when it comes to certain disorders or conditions that are not responding to routine care, and to certain complicated procedures, a dermatologist should be consulted." Among those conditions—"beauty" concerns that require medical attention—are:

Mole and wart removal. This is often done with a process called electrodesiccation: the lesion is "sparked off" with a tiny needle that emits an electrical current; or cryosurgery, freezing with liquid nitrogen, may be used.

Spider veins. These tiny dilated blood vessels can be removed with electrodesiccation, cryosurgery, or sclerotherapy—a saline solution injected into the veins makes them collapse and disappear.

Fine wrinkles, hyperpigmentation, mild acne scars. All can be removed with the chemical peel process referred to earlier. An acid solution is applied to the skin, causing the upper layer (epidermis) to peel off, usually over the course of a week. Or peeling can be produced by cryosurgery. Fine wrinkles can also be removed with dermabrasion, using a high-speed wire brush. And hyperpigmentation is sometimes treated with a prescription bleach.

Severe acne scars, other scars, deep wrinkles. The first two are often treated with dermabrasion; all can be "plumped out" with collagen injections.

Vitiligo, or white patches signaling the absence of pigment, usually responds to psoralen/black light treatment, which stimulates pigment production. Psoralen is taken orally; patches are exposed to a special black light.

Allergies. Any unexplained irritation, redness, or itchiness could be due to an allergy. The dermatologist will first administer patch tests to determine cause, then usually treat the problem with topical steroids and/or oral antihistamines.

Seborrheic dermatitis. This scaliness and inflammation is treatable with cortisone creams or lotions.

Herpes. Topical drying agents, plus the drug acyclovir, are the commonly prescribed treatments. Is it wise to have facials if you suffer from herpes? "If the sores are inactive, it's okay," says Dr. Romano, "but when they're blistered, encrusted, and/or running—do not have a facial in as much as sores may spread."

What else requires a dermatologist? Warren Dotz, M.D., assistant professor of dermatology at the University of California at Davis, sums it up: "Any sudden change in your skin or a change in any preexisting condition, such as a mole that has altered in size, color, or sensations like itching and burning, should be checked by a doctor. So should unexplained bleeding and sores that don't heal. If there's anything a woman is unsure about, she should consult a dermatologist."

LATEST TREND: COMBINED SERVICES

Recently, a number of salons have incorporated the expertise of both skin-care specialists and dermatologists, involving professionals with an especially clear-cut view of who should do what. Says specialist Diane Young, of the Diane Young Skin Care Center in New York City, a salon that offers the services of a dermatologist (as well as nutritionist and an exercise consultant): "In my mind, there's no doubt that certain procedures are in the domain of skin-care specialists and that others are solely in the province of dermatologists. And we get fantastic results when we work together.

"As skin-care specialists, we deal mainly with beauty problems," she says, "but we can also aid a client in adjusting her regimen after certain dermatological procedures, such as dermabrasion, or after she's had a face-lift. Doctors seldom have time for such details."

At the office of Trish McEvoy and Ronald Sherman, M.D., in New York City, dermatologist Dr. Sherman examines the skin first, then discusses all treatments with the patient and with McEvoy, a skin-care specialist. "If there's a problem that indicates medical treatment, I'll take care of it and may or may not recommend a facial at that time," says Dr. Sherman. "If everything looks okay, Trish proceeds with a facial, which is very valuable in helping a client maintain her skin."

"There's no one like a specialist to give you the luxurious feeling of being pampered," says McEvoy. "And, on the practical side, a woman usually becomes much more aware of her skin afterwards, giving more attention to daily care and to preventive measures such as wearing a sunscreen.

"Most women wait until they have a problem before seeking *any* help. Ideally, a woman should do all she can to maintain her skin with the help of a competent skin-care specialist. Then, if she still has a problem, she should know where to get further help. And that means consulting a dermatologist."

—JEAN MAGUIRE

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My Life as a Paragon

THE TRUTH ABOUT "ROLE MODELS"— THEY'RE NOT DOING IT FOR YOU

BY MARY KAY BLAKELY

I was sitting on the forward quarter of my seat, my knees knocking together, the pages of my speech rustling loudly enough, I thought, to be heard in the back row of the auditorium. The woman at the podium was introducing me—a lengthy, ebullient summary of my past achievements. I heard her tell the audience that, for all the years she had known me, I had been her "role model."

And what was I modeling at the precise moment the emcee was praising me so publicly? I was wearing what I always do on my way to a microphone: a damp-skinned case of seasickness.

I probably didn't look seasick—I was probably smiling from ear to ear, as I invariably do when I'm nervous. That is the first truth about role models—they are rarely as competent as they seem. I'm sure the emcee's comment was intended as a high compliment. But as soon as I learn that my life is being studied as an example for someone else's, I instantly remember the last twelve stupid things I've done.

Role modeling, for me, is accompanied by a feeling of fraudulence. I knew, for example, that the emcee didn't have a completely accurate picture of me. The truth is hanging on my office wall. It's a cartoon of Ziggy, standing in front of a large, complicated map with a red you-are-here arrow. The sign next to the "x" marking his position states: "You are here for no apparent reason!" Anyone who chooses me for a role model should understand that they are signing up with the leader of the lost patrol.

My attitude about role models is directly influenced by my own—Joan Daley Uebelhoer, probably the most reluctant role model ever drafted into service. I remember the night she gave me my walking papers, so to speak. We were riding home together in the car, just after she had delivered another brilliant, powerful speech. Nobody in 1976, in Fort Wayne, Indiana, could capture an idea and inspire an audience like Joan, so hardly anybody else tried, myself included. I effervesced at length about her inimitable style—her wit, her passion, her pioneering insights. I was interrupted, suddenly, by a deep sigh.

"I don't want your *grat*itude," she said, exasperated. "I want your help." She was sick and tired of being a role model. She wanted everyone to do her own thinking and striving.

After my abrupt emancipation, I came to question the whole role-modeling system. I think the original idea was certainly worthy—that a woman who lives imaginatively and creatively, with integrity and earnestness, can inspire others to do the same. But the practice of role modeling, as it's currently advocated in innumerable advice columns and self-help books, warps and corrupts that original idea. The very words suggest a thoughtless copying. Instead of sending the self on a long, penetrating, internal search for the qualities admired in someone else, role modeling encourages the self to become someone else.

This is an advisable practice for children, who can try on someone else's manners as they would an old hat or pair of shoes from an attic trunk. Young people are entitled to such playful experiments, and they can even be valuable for the adults being mimicked. My university students, being among the chief victims of self-help articles, frequently borrowed my personality for a semester. I had the opportunity to see myself in caricature, to hear my most profound thoughts come back boiled down into clichés. I met myself as a bumper sticker. It was a humbling experience, and a strong catalyst for doing more thinking and striving.

Role modeling can be useful as a temporary measure; but when it goes on for too long, it dulls the imagination and leads to a passive dependency. I'm thinking mainly of the "over-thirty mothers," who resented having to quit their jobs to make room for a baby. *The New York Times* found plenty of professional women, feeling deceived and abandoned, willing to blame feminists. They had encouraged women into new territories in the professions before solving all the problems there. The over-thirty mothers, apparently, expected to find all the roads paved, and were miffed to discover themselves knee-deep in gravel. More importantly, they hadn't brought their own shovels. They felt helpless, as if their only choice were to go back home.

The passivity embedded in the role-modeling system is potentially damaging to practitioners, but there are hazards for the models as well. Praise and admiration are addictive; and if the need escalates, they can become an end in themselves. I know that whenever I become conscious of an audience, originality and creativity are the first things to go. I opt for "safe" and "sure"—writing and speaking the ideas that have worked before. All adventure vanishes.

There are strong penalties, too, for role models who fail to meet the inflated expectations of them. There's an intense hostility, not unlike the hurt resentment of disappointed love, for heroes who drop into the ranks of mere mortals. When a role model proves to be human and vulnerable, it reminds everyone else of her own vulnerability, and the disappointment is keen. A few years ago, a woman I barely knew objected to my divorce. "But you were my role model," she said, believing that my life, since she had chosen it as her plan, too, should be run by collective.

The whole system seems to have gotten out of control when the news started circulating that there was a "lack of available role models." This was nonsense, of course. Although there hadn't been an American woman astronaut or presidential candidate until recently, there have always been women of courage. I read about nineteen such women when the first honorees were inducted into the Michigan Women's Hall of Fame. They were from different classes, different races but had one thing in common: None of them had a specific role model for the acts that made them famous.

Rosa Parks was not following anybody else's example when she sat in the front of the bus and made her indelible contribution to history. Martha Griffiths had to dig deeply into constitutional law to find the rarely used procedure that brought the ERA out of committee and onto the House floor. Dr. Anna Howard Shaw, Sojourner Truth, Lucy Stone—each of these women had to forge a new path because she found the given routes unacceptable. The "lack of available role models" is simply untrue. There have been extraordinary, ordinary women in every age, in every town . . . even Fort Wayne, Indiana. How to use them is the question.

Role modeling is obviously not the answer. I would like to recapture the original idea—to have the example and inspiration of other women, without creating unhealthy dependencies or false hierarchies. The writer Marge Piercy imagines such a democratic support system in her poem, "To Be of Use":

I want to be with people who submerge
in the task, who go into the fields
to harvest
and work in a row and pass the bags
along,
who stand in the line and haul
in their places,
who are not parlor generals and
field deserters
but move in a common rhythm
when the food must come in or
the fire be put out

I like the idea of "passing the bags along," of each woman contributing her part: her first novel, her original sculpture, her legal brief, her perfect soufflé, her beautiful baby . . . each adding a movement, a beat, to the common rhythm. That is what Joan was trying to tell me that night in the car. She didn't want to be a "role model"—she wanted to "be of use." She wanted to be one of Piercy's bag ladies, and she wanted me to be one, too. ▽

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FAST BECOMING A CULT FIGURE, PSYCHOANALYST ALICE MILLER URGES US TO DISCOVER OURSELVES—WITHOUT SHAME. HERE, AN INTERVIEW THAT EXPLAINS WHY SO MANY OF US READ HER AND SAY, "THAT'S ME"

BY LOUIS A. SASS

Though "a mother such as we once urgently needed—empathic and open, understanding and understandable, available and usable, transparent, clear, without unintelligible contradictions—such a mother was never ours, indeed she could not exist," she is constantly being invented in fantasy. Indeed, the idealization of mother love—especially that of one's own mother—is a predominant myth of Western culture. Psychologically, the myth is extremely destructive, almost as destructive in fact as the grim reality it hides: the widespread unconscious tendency among parents to use their children to satisfy their personal needs for power and revenge. This, in any case, is the central contention of Alice Miller, Ph.D., a Swiss psychoanalyst who is fast becoming a cult figure in the United States.

Dr. Miller is already something of a celebrity in Germany, where all three of her books have been simultaneously on the best-seller lists. In this country, she is best known for her *Prisoners of Childhood*, now called, in its paperback version, *The Drama of the Gifted Child* (Basic Books), an unpretentious little book with an amazing impact. In clear, jargon-free prose, its three essays describe a set of experiences that seem endemic to contemporary life: a feeling of being cut off from one's emotions and from other people; of being unfulfilled by one's activities, especially one's successes; and of shifting readily between a fragile sense of superiority and a more compelling sense of inner emptiness and depression.

Such experiences have been associated with a variety of diagnostic labels that, to most people, have a pejorative sound: "borderline," "schizoid," and especially "narcissistic." But, in Dr. Miller's book, people discover themselves without a sense of shame. Patients have recommended it to their psychotherapists so that the therapist might better understand them. Many readers find themselves portrayed with an accuracy and empathy that seem uncanny, as if its author had been a silent, unseen witness to their childhoods, now to their innermost and secret lives. "So many people wrote to me," Dr. Miller told me when I met with her recently in Europe. "They said, 'It is my life you have described. How did you know it?' "

Alice Miller's interpretation of such people is a both paradoxical and profoundly reassuring one. It is that their so-called "narcissistic" feelings of separation from other people and from their own emotions may well be the result of having tried too hard in their early years to understand and care for the feelings of those all-important

MARTIN MILLER

others, their parents. The difficulties with caring and commitment characteristic of "narcissistic disorders" may result, oddly enough, from an excessive and premature attempt at altruism and empathy.

The prisoners of childhood are prisoners indeed, for what encloses them can never be escaped: their own consciousness. Like a miasma floating before their eyes, it seems to remind them of their specialness, yet also to separate them from others and from their own emotions. Dr. Miller describes one patient who dreamed he was on a look-out tower above a town he loved. Though the view was beautiful, the whole town open before his commanding gaze, he felt sad and deserted, as if he were disconnected, not really alive. This *(Continued on page 224)*

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JEWELRY BY ALEXIS KIRK

A L D

O K S

(Continued from page 221)

combination of feelings of superiority and devitalization is typical. For a time, such a person may feel himself to be brilliant and successful, truly admired and admirable. But the sense of self-esteem is exceptionally fragile and, oddly enough, vulnerable to passing opinions, critical glances. One of Dr. Miller's patients felt like a balloon flying high in the wind. Suddenly punctured, she would fall like a rag to the ground.

Since such people often experience others as being above them or beneath them—or somehow both at the same time—they often do not feel truly committed to the relationships they have. Instead, they yearn to be with different people, engaged in some other activity, or in some distant place. In fact, to be "anywhere out of this world," as Baudelaire, the poet of this longing, put it; in a place where things will be different, more exciting and vital, and where real life can at last begin.

Despite their apparent self-sufficiency, the people she describes usually have a deep longing for intimacy. A common, often secret ambition is that characteristic modern dream, to be successful as an artist, someone who is taken seriously for his experiences, his unique sensibility. But such people, who are often highly intelligent and sensitive, generally feel disappointed in their hope for true communication, as if the real self is never seen.

This type of experience has been written about often, in modern literature and philosophy as well as in psychology. Dr. Miller, for example, was inspired by the works of the British psychiatrists D. W. Winnicott and R. D. Laing and by the late Heinz Kohut, a psychoanalyst based in Chicago. On the basis of her own clinical work, Dr. Miller believes that such narcissistic people failed to receive enough selfless, spontaneous, and truly empathic nurturing.

Instead of being loved for his or her own sake, such a child was treated as the extension or possession of the parents, a reflection of their supposed perfection in that role. In many such cases, the mother (or father) of the child was fundamentally narcissistic, needing to elicit from the child that special empathic attention that the child should in fact have been receiving. One patient felt as a child that he had to be constantly cheerful or else his parents would not be able to bear it. Another felt that his parents never really saw him. Even when they gazed at him with admiration and apparent love, it was as if they were seeing right through him to an image of him their ambitions had created. For such children, it is not only love that is conditional; the recognition of their very existence seems to be offered only when the unconscious needs of the parents are met.

As a result of such parenting, Dr. Miller argues, many children develop an external personality closely adapted to the needs and expectations of others. In later life, the individual will try to identify with—and to believe in the authenticity of—this external self, which is the aspect of the self that acts and to which others react. But fundamentally, he feels it to be "false," for he senses that it is cut off from a vaguely recognized "true self" to which the inner needs and emotions have retreated.

It is important to realize that the inner self is not just hidden by this process of self-division and concealment, it is also transformed. As one patient put it:

> *I lived in a glass house into which my mother could look anytime. In a glass house, however, you cannot conceal anything without giving yourself away, except by hiding it under the ground. And then you cannot see it yourself either.*

Since certain aspects of the self—the needs and emotions that might have upset the parents; in fact, virtually all experiences that are not intellectualized and subject to conscious control—remain unexpressed and unexperienced, they undergo a kind of atrophy. And this, in Dr. Miller's opinion, is the reason for the pervasive, intermittently flaring depression so characteristic of such people. For the true opposite of depression, she argues, is not gaiety or happiness but a sense of vitality. Yet vitality requires the free experience and expression of bodily and emotional feelings and needs, precisely what such people have felt obliged to inhibit.

Dr. Miller argues that self-esteem is dependent on this ability to identify with—to own—one's spontaneous reactions and feelings. Lacking this, such people are unable to feel that their existence is justified; they feel they must strive and achieve to validate themselves. But even if they succeed in all their ambitions, they do not find the serenity and fulfillment they seek. For their successes—the accomplishments of the external, false self—do not touch the deep need they have for acceptance of the hidden part of themselves. Indeed, if Dr. Miller is correct, for such people any adult success, no matter how great, comes always too late to compensate for the wounds of childhood.

To understand fully the psychological stakes involved, it is necessary to imagine the perspective of an infant or young child, for whom the parents, and especially the mother, are not yet experienced as separate beings. The mother's whole existence—the warmth of her body, her smile and all that it evokes—is so intertwined with one's own that she is like a part of the self, a "self-object," as Heinz Kohut would call it. To imagine her loss, or the loss of her love, is from the child's point of view equivalent to imagining his own annihilation. Therefore, when he stifles his own vitality to preserve the relationship with the mother, the infant is trying to preserve not only her presence but also his own existence. He kills his vitality, paradoxically enough, in order not to die. And so one can understand the sense of relief in a patient's dream:

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ALICE MILLER

(Continued from page 224)

> *I see a green meadow, on which there is a white coffin. I am afraid that my mother is in it, but I open the lid and, luckily, it is not my mother but me.*

One appealing feature of *Prisoners of Childhood* is the way it curls back upon itself, by taking the character of psychoanalysts as one of its subjects. For, asks Dr. Miller, what other profession would be so likely to appeal to the type of person she discusses? Where else can one pass whole days in pursuit of the inner life (albeit, that of other people)? Where else will someone else (the patient) be so preoccupied with the private thoughts that lie behind one's own eloquent silences? Can one imagine a better compromise between the deep yearning for, and the strong fear of, human communion that characterizes "narcissistic disorders"?

It is clear that Dr. Miller means to include herself within this interpretation, and the implied humility does not ring false. One senses that she is calling into question her own motives and point of view. In fact, if one reads between the lines, one can sense an ironic overtone. This is the suggestion that the author's own deep hope for the therapeutic value of empathy might be (like the yearning for understanding she describes in the patients, like the fascination with psychology itself) a symptom of the very "narcissistic" disorder that her book attempts to understand.

In starting Alice Miller's second book, *For Your Own Good*, recently published here by Farrar, Straus and Giroux, one has at first the feeling of stepping into a different realm. If *Prisoners of Childhood* explains the origins of a pervasive malaise—the story of how narcissism begets narcissism—*For Your Own Good* seems to concern the more extreme story of violence's begetting violence and authoritarianism. The most prominent example of "child abuse" in her first book is a description of two well-meaning young parents who fail to take seriously their little boy's demand that he be given his own ice cream cone instead of having to share theirs. Dr. Miller shows how such a seemingly innocuous event might result in a serious "narcissistic injury," a feeling on the part of the child of his intrinsic inferiority.

> The real opposite of depression is a sense of vitality

In the second book, in contrast, we are given lengthy quotations from widely used child-rearing manuals of the last several centuries, which recommend a grotesque form of violence toward (and oppression of) the child. One suggests in all seriousness—with the claim that it is for the child's own good—that parents should from time to time beat their child gently to sleep. Another recommends the discouragement of sexual curiosity by exposing the child to a naked corpse. All such manuals—expressions of what Dr. Miller terms "poisonous pedagogy"—share the assumption that the spontaneity of the child is fundamentally a sickness and an insult to parental authority. "One of the traits in children that border on abnormality," intones one, "is exuberance. . . ."

In several case studies, Dr. Miller demonstrates specific links between such treatment—which she believes to be widespread in Western culture—and later adult behavior. The rage, humiliation, and desire to change roles with the victimizing parent are suppressed, only to turn up in later life, often with terrible consequences. According to the logic of the "repetition compulsion," he who does not consciously experience and later remember his childhood suffering is doomed to repeat it (though perhaps with reversed roles). Alice Miller then asks us to perform an ultimate, almost taboo exercise in empathy: to identify with Adolf Hitler—the child who was proud to count the lashes he received from his father's whip without crying—and thus, in a sense, to forgive the adult. Dr. Miller believes that many of Hitler's supporters *(Continued on page 228)*

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ALICE MILLER

(Continued from page 226)

were vulnerable to the appeal of Nazism because they had undergone a similar form of upbringing. Behind the tirades of Hitler's speeches, they heard the outraged voices of their own fathers.

The first reaction of many who readily identified with *Prisoners of Childhood* may be that such experiences have little to do with themselves. Their own parents, whatever their unconscious motives and needs, were surely not so overtly cruel, nor are their own emotional problems so severe or destructive. But such a reaction on the part of the reader suggests, in Dr. Miller's opinion, the very defensiveness that her books are an attempt to overcome.

Dr. Miller, who was born in Poland, has lived in Switzerland for many years. She studied psychology, philosophy, and sociology in Basel, completed psychoanalytic training in Zurich, and has practiced and taught psychoanalysis for twenty years. When I went recently to meet her in southern France, where she was vacationing, I expected from her photograph a stalwart woman, a hardy mountaineering type. Alice Miller turned out to be a smallish woman of about sixty, more elegant and vulnerable-looking than I had expected. But here clearly was a woman with a mission: "This is my role," she said, "to shed light on something which is everywhere, though everywhere it is denied. Not only in psychoanalysis but in the whole society I find the tendency to imply that the child is guilty and not the victim, which is what I think he really is. This denies what happens to children and makes the patient and the child responsible for what was done to him." She spoke softly and seriously, her voice tinged by sadness and unbroken by irony or humor.

Though she had stated in advance that she would not talk about her personal life, Dr. Miller was willing to discuss the development of her ideas. She explained that a major inspiration for her second book was the response she received from those who had read the first. The descriptions those readers offered of their childhoods made her revise her views, to conclude that the maltreatment of children was both more frequent and more severe than she had previously believed. "Probably the majority of us belong to the category of decent people who were once beaten. . . ." The actual circumstances of childhood were almost always worse—often much worse—than one remembers. And those whose memories are most positive are often worst off.

In our conversation, Dr. Miller emphasized that to suppress an awareness of cruelty—which is largely achieved by the "for your own good" rationale—deepens the deadening split between the true and false selves. It also makes it likely that such treatment will be perpetuated. For example, those parents who cannot admit the truth about their own *(Continued on page 230)*

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ALICE MILLER

(Continued from page 228)

childhoods, who cling to the idealized images, will need to justify how they themselves were actually treated by treating their own children in the same way. And so they contribute to the vicious cycle.

Dr. Miller believes that mistaken and idealized images of childhood experience are so widespread that they undermine the capacity of psychotherapy to help a patient to overcome his own denial. For this reason, she has recently given up the practice of psychotherapy to devote herself completely to writing, through which she hopes to have a greater impact. One of her main concerns is to show how psychoanalysis itself has played a role in furthering this widespread process of denial, largely through its acceptance and propagation of mistaken assumptions about the nature of the child. (She takes on the psychoanalytic establishment in her third book, *Thou Shalt Not Be Aware*, to be published this spring by Farrar, Straus and Giroux.)

A line from a Broadway musical sums up Dr. Miller's argument with certain psychoanalysts. Are we, sing the Jets of *West Side Story*, depraved on account of being deprived, or deprived on account of being depraved? This issue—in the form of questioning the relative contributions of innate and experiential factors to the development of personality and neurosis—has concerned psychoanalysis from its beginnings.

Early in the development of his theory, Freud believed that the primary object of repression—and the central theme of the neurotic's unconscious—was an actual traumatic event, usually an act of sexual seduction or violence in which an adult took an active role toward a child. But later, Freud backed off from this view (for motives examined in Jeffrey Moussaieff Masson's soon-to-be published book, *The Assault on Truth*—Farrar, Straus and Giroux).

Freud offered another interpretation of these pseudo-memories, one which altered their status while preserving their importance. He now argued that they were indeed memories, not however of actual events but of unconscious wish-fulfillment fantasies that the child had once entertained. But this required a revision of the prevalent image of child-as-innocent. Innate drives—first of a sexual, later also of a hostile type—were postulated in order to explain the motive behind the child's erotic and hostile fantasies. What is called the "drive theory," the theory of the child's "polymorphous perversity," thus came to replace the "seduction theory."

But what, asks Dr. Miller, if Freud had it right the first time? What if the concept of "polymorphous perversity" masks a reality that the very choice of terms seems to imply: the adult's guilt-ridden projection onto the child of his own suppressed impulses? Recent reconsiderations of data concerning some of Freud's patients—as well as information suggesting a high frequency of sexual abuse and violence toward children today—suggest that the seduction theory may not be so implausible after all. But if this is true, the weight placed on the child's internal drives as opposed to his external circumstances would have to shift.

Dr. Miller believes that more serious consideration should be given in therapy to the real events of the patient's history. Therapists must be willing to perform the often painful act of empathizing with the childhood sufferings of their patients. But at the same time, therapists must continue to distrust what their patients tell them, though in a somewhat new way. For the therapist, she argues, must above all question the patient's images of his parents, which are nearly always idealized and distorted.

The process of giving up these idealized images of the patient's parents and his childhood—what Dr. Miller calls his "variations on the theme of paradise"—can be extremely painful. The overwhelming fears of abandonment must be allayed to allow the patient to reexperience those aspects of his childhood that even as a child he tried to deny. What the patient needs is not the voice of the reality principle—as in the confrontational techniques recommended by some psycho- *(Continued on page 232)*

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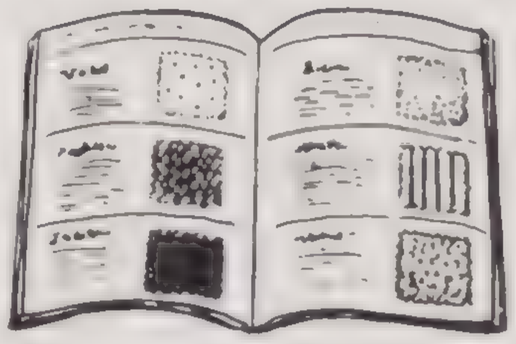

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ALICE MILLER

(Continued from page 230)

analysts who accept the drive theory—but rather a quasi-maternal environment of empathy and support.

In a well-known essay called "The Hedgehog and the Fox," Sir Isaiah Berlin, the noted historian of ideas, argued that there are two types of intellect, equal in validity and quality though profoundly different in style. While the fox mind is skeptical and sensitive to complexity, inclined to see the world in a multiplicity of perspectives, the hedgehog sees the world as if through a single lens. Where the fox sees many little things, the hedgehog sees one big thing.

Although psychoanalysis, like many traditions of thought, can be practiced in either style, it has more often attracted thinkers of one type than the other. Whether one considers Freud's omnipresent Oedipus Complex or the master concepts of his major rivals—Birth Trauma, Inferiority Complex, Collective Unconscious—psychoanalysis seems to have been largely a hedgehog dream. In this respect Alice Miller, champion of Seduction Theory, is well within the tradition she attacks.

The tendency to see the world through a single lens is already apparent in *Prisoners of Childhood*, where Dr. Miller makes the exaggerated claim that understanding the truth about childhood is the *only* weapon we have against mental illness. But in this, the first and most appealing of her books, the tone of the hedgehog is muted. In her later books, however, Dr. Miller seems to simplify and vastly broaden her thesis, and to write with the certainty of one to whom ultimate truth has been revealed.

For example, actual, externally imposed childhood events are treated as virtually the only significant determinants of personality development or of adult experience. And now she seems to be offering *the* key to all varieties of psychological misery, from narcissistic malaise to schizophrenic psychosis. It seems that she finds everywhere the same cause, child abuse; that she recommends everywhere the same panacea, the reexperiencing by the adult, in a context of empathic sharing and support, of what he has denied about his childhood circumstances. There were passages in *For Your Own Good* that reminded me of the simplistic, always slightly ridiculous Freudianism of those movies of the 'forties and 'fifties—like *Spellbound* and *The Three Faces of Eve*—where psychic truth always turns out to reside in the Hidden Horror of a repressed event. A hedgehog vision, to be sure.

Let there be no misunderstanding. Her case for the destructive effects of certain disciplinary practices is impressive, and she has shed light on a neglected theme of profound importance: the unconscious anger and resentment parents may feel toward their children. But the skeptical reader—the fox type—will be bothered by the nearly total failure to consider other factors.

It seems at least plausible, for example, that sometimes the actions and experiences of "narcissistic" alienation may have their main roots not in childhood but in the quality of adult life. It is, after all, rather too easy to project one's current dissatisfactions onto past circumstances—to imagine, say, that *this* loneliness in the present *must* hearken back to a loneliness that was earlier, and more primal, even when it may be largely a circumstance of adult life in a society that is impersonal and achievement-oriented.

The tempting idea that the present is basically a repetition of the past is at the core of virtually all psychoanalytic explanation. Dr. Miller seems a bit too willing to yield to its seductiveness. She even dismisses skepticism itself as a neurotic product of childhood: "Even intellectualizing about whether 'there is a truth per se,' 'whether or not everything is relative,' etc., is recognized as a defense mechanism once the truth, no matter how painful, has been uncovered." This is a ploy of which Freud was fond: to interpret criticism as defensiveness. Dr. Miller uses it often. In fact, when I first alluded to some reservations I had about her views, she chose that moment to ask me about my childhood.

Here, perhaps, lies the central paradox of Alice Miller. On the one hand, she is a champion of greater trust and understanding among people. Her books, wonderfully free of jargon and pomposity, are accessible and infused with a deep sense of caring. But she seems increasingly to have become a "true believer"—someone so committed to the truth of her own perspective that she dismisses the truth of other perspectives, even uses her empathy for this purpose. She is, then, a contradiction in terms (though one which our impersonal contemporary world may necessitate): a fanatic of empathy.

It would be unfortunate if the simplistic and oddly intolerant tone of Dr. Miller's later books were to evoke only devoted belief or irritated rejection, responses they do invite. For though the truth she tells may not be as all-explanatory as she implies, it is profoundly important and widely denied. And, as she said to me, perhaps it is not so much her task as ours to consider just how much childhood circumstances really can explain.

What Montaigne wrote in the sixteenth century (to which I have added two words) seems as true now as then, perhaps especially in a culture like ours which, by so glorifying youthfulness, is perhaps doomed also to envy and resent it:

> *Our jealousy in seeing children appear and enjoy life when we are about to part with it makes us more grudging and strict with them. We resent it when they step on our heels as if to urge us to be gone. And if we are afraid because, to tell the truth, it is in the order of things that they can exist and live only at the expense of our existence and our life, then we should not get mixed up in the business of being fathers* [*or mothers*]. ▽

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Dial a Deal

THE BIG BELL BREAKUP—WHAT'S IT DOING TO YOUR PHONE BILL?

BY SUSAN LEE

The telephone. It ranks right up there with other homely props for living like Kleenex tissues, elevators, take-out coffee, and hair dryers. Yet this once uncomplicated, taken-for-granted servant is attracting all sorts of attention. Indeed, 1984 is the year that telephoning becomes anything but routine.

Until quite recently, consumers have been able to place over three hundred billion phone calls a year without giving either the service or the goods much thought. Ma Bell was that, um, person who handled everything from sophisticated office equipment to neighborly chats. Now, some of that one-stop service has changed; it has become increasingly possible for consumers to buy equipment from other companies, even to place long-distance calls outside the AT&T system.

But such freedoms were a mere warm-up. January 1 marked the day that the breakup of AT&T's monopoly reached cruising speed. Ma Bell now faces the market as eight independent companies: The Ma herself—to be known more formally as AT&T, no "Bell" permitted—consists of five operating companies joined together. The other seven companies are regional operating firms, some still carrying Bell in their names, others with less familiar titles such as Nynex and Ameritech.

One of the immediate, high-profile impacts of the breakup will be felt in billing. By the end of the year, consumers could be getting as many as four separate bills: From their regional company for local calls, from their equipment providers for sales or rentals, from AT&T *and* from one of AT&T's competitors for long-distance use.

But the real impact will be felt not from who and how many send bills but from the numbers of dollars those bills will ask for. While it's too early to call the specific bottom line, two things are clear. Some rates will go down, really down. And some rates will go up, really up. Just how it nets out for any one consumer depends on several variables; crucially, it depends on how much subsidy any particular person has been receiving in the past.

Subsidy? You bet. The economics of telephone service have been based on a complex system of rearranging prices and redistributing costs. That was, of course, one of the perks of being a monopoly. The Ma could overcharge consumers for service and equipment without fear of losing their business. (Unhappy about your bill? Tough—unless you want to set up your own tin-can communications network.)

The flip side of overcharging was undercharging elsewhere. Ma Bell's social responsibility, deeded to her along with her monopoly rights, was to provide universal service. Thus, AT&T could juggle costs and prices with an eye to include everybody. As long as the total revenue raised was sufficient to cover expenses and keep investors happy, it didn't matter how much or how little was raised from any single part of the business.

Specifically, cross-subsidization—as it's inelegantly called—kept costs below market for rural users, local residential callers, and even some long-distance consumers. Last year, for example, some $11 billion worth of subsidies were enjoyed by these

SOME DAYS IT TAKES SHEER ENERGY

groups. The bucks were provided by those paying above-market tariffs: urban users, business callers, and most long-distance consumers. In addition, rates were subsidized through slow depreciation costs (this keeps the value of equipment artificially high) and high equipment rentals. Just consider the following:

Calls made in densely populated cities are cheaper than those made in sparsely peopled rural areas. Yet, by averaging the costs of both services, state operating companies overcharged city users while undercharging rural ones. More vivid, take the subsidy inherent in flat-rate monthly charges. The closed-mouth person who used her phone once a week to call her mother crosstown paid the same fee as the motor-mouth who placed over eighty calls a week all around town. Or, what about the long-distance consumer who paid hundreds of dollars more a year so that local callers could dial the weather report on the cheap.

The examples are endless. And perhaps the argument that a greater social good was served by stiffing some users for the benefit of others is a sound one. Nonetheless, this system of cross-subsidization could no longer maintain itself. About twenty years ago, the economics of AT&T began, very slowly, to unravel. And, over the past several years, the system had been moving toward self-destruction quite rapidly.

The forces behind the change were a bunch of technological achievements, along with legal victories against AT&T's monopoly power. Simply put, these events made it possible for other companies to enter the telecommunications market and skim the creamy customers from the Ma. It was almost too obvious. Firms using new technology—cable, satellite, microwave, and fiber optics—could offer lower prices to consumers who were being overcharged by AT&T. Thus, it paid for those consumers, particularly business users, to switch. And switch they did. Currently, the movement toward what's called "bypass services" comes from

Big-city phoners should wind up paying less than they did under the old system

all types. Business consumers with far-flung operations, families that dial a lot of long-distance numbers, and even some units of the federal government have gone on-line with such companies as MCI, GTE, and ITT. And why not? In many cases, these bypass companies are undercutting AT&T's rates by as much as 20 cents a minute.

Ditto for equipment sales. When faced with the choice between AT&T's pricy, aging product line or cheaper, state-of-the-art goods from competitors, many consumers are opting for the better deal.

In other words, the practice of cross-subsidization is coming to an end, zapped by economic forces. Now of course, that doesn't necessarily mean a disavowal of the social goal of universal service. Even if one takes the worst-case scenario—impoverished elderly people who need phones as virtual lifelines to the world outside—there are ways of underwriting and insuring phone service. For instance, the regional phone companies are talking about providing special stripped-down service at stripped-down prices for just such consumers.

Nor does the end of cross-subsidization mean that everybody will be hit with higher bills. First, the differential impact depends on just what kind of user each consumer is; indeed, a heavy long-distance phoner in a big city will pay *less* than she did under the old system. This will surely apply to businesses. Moreover, as Lawrence J. White of NYU's Business School points out: "Deregulation will bring business costs down—a saving which, in turn, will be passed on to customers. Ultimately, we'll all benefit."

Second, the introduction of competition into telecommunications will keep everybody's prices down. Granted, the industry is undergoing some heavy-duty changes. And granted, consumers will have to scramble a bit to work out their own best deal. But, in the end, deregulation will be a, well, bell ringer for a more rational cost structure. Never a bad thing. ▽

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Women & Cars

By Lillian Borgeson

Can you trust your mechanic? Look for signs that mean "yes"

As cars become increasingly complex and sophisticated, it's more important than ever to find a mechanic who's able and willing to do competent and honest repair work. How do you find one? You'll want not only a skilled person who can diagnose and treat the problem but one who will answer your questions in plain, clear language. If the mechanic is a man (and only a few women have entered the field), he should not be condescending or ignore your concern.

When you're looking for someone to take care of your car, a non-sexist attitude is obviously one important requirement. But there are others, too. For starters, look for these credentials:

• *Certification by the National Institute for Automotive Service Excellence (ASE)* ASE is the only nationally accepted organization that tests a mechanic's competence in a number of specific areas such as: brakes, automatic and manual transmissions, engine repair, front end, heating and air conditioning, electrical systems, and engine performance. In order to get the certificate, a mechanic must have at least one year of hands-on experience with the hardware and have passed a three-to-four-hour test. To assure ASE that they're staying on top of things, certified mechanics have to pass a new updated test every five years.

Of the 550,000 or so mechanics wielding wrenches in the United States, about 150,000 have current credentials, according to ASE's Barry McNulty. Many are certified for more than one specialty and some have proven their skill in all of them. And, generally speaking, those that have it aren't shy about flaunting it by wearing an ASE arm patch or exhibiting an office display board or an ID card that features the blue "ASE Certified" seal.

"What you want to be sure of," McNulty says, "is that the certificate applies to the system that you need to have repaired. A certified transmission mechanic isn't what you need for an ignition problem."

• *The AAA seal of approval* For the past several years the Automobile Association of America (AAA) has been inspecting and evaluating auto-repair shops—everything from small neighborhood independents to the high-tech service departments of big new-car dealerships. Those that pass the tough AAA test get the right to display a red-white-and-blue sign that says "AAA-Approved Auto Repair."

In order to earn this sign, a shop has to allow an AAA inspector to make a searching examination of its services—everything from the ASE status of its mechanics to its layout, equipment, and even its financial stability. In addition, the inspector chooses out and questions seventy-five to one hundred people who have used the shop within the past three months. Unless at least 85 percent of them have good things to say, it's thumbs down from AAA.

For a continuing check on performance, approved shops are required to give all their customers reply cards to send to AAA after they've had time to judge the effectiveness of the repair work. "Here too there has to be an 85 percent rate of favorable response," says Anne Rocini, who monitors the program for AAA's Potomac Division.

You don't have to be a member of an AAA-affiliated auto club in order to benefit from the program; just look for the sign. You'll see it on some 2700 repair shops in twenty-four states and the District of Columbia; the big gap is in the plains states.

When you can find neither certified mechanics nor an AAA-approved shop in your territory, you pretty much have to start from scratch. Look for these points:

1. A good local reputation. Ask around where you live, work, and do business.

2. Clean, well-maintained work space and equipment. A fully equipped shop will have an electronic diagnostic machine that uses sensors to pinpoint problem areas. The Allen Smart Scope is recommended by most consumer advocates because it prints its diagnoses in plain English that any customer can read and understand.

3. A mechanic who listens. He can't tell what to look for unless he pays careful attention to your description of the symptoms. But don't try to make the diagnosis yourself. That's the mechanic's job.

4. A ball-park estimate before the work begins. A mechanic often can't tell you exactly what's wrong and how much the repair will cost until he takes things apart. Be sure he understands that he shouldn't exceed his estimate without your approval. ▽

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drugs

...a subject that concerns not only pro athletes but all of us who exercise

DRUGS AND EXERCISE: A SAFETY ISSUE?

Even those of us who would never dream of taking drugs to influence our athletic performance may head to the gym after taking aspirin or cold tablets earlier that day. "While there has been very little research on how the effects of specific drugs change with exercise, it is clear that any substance ingested by the body changes our delicate chemical balance and has the potential to affect physical performance," said Richard H. Dominguez, M.D., co-medical director of the Sports Performance and Rehabilitation Institute, Carol Stream, Illinois.

The effects of a particular drug will be highly individualized, influenced by a range of factors from body size to age to diet to dosage to whether or not the drug is combined with other drugs. The most conservative advice: wait until you have taken a new drug, whether prescription or over-the-counter, *at least twice* and have had a chance to judge your reaction before adding the additional stress of vigorous exercise. Read labels and package inserts, and *never* combine different drugs with exercise without consulting your doctor. Bear in mind, too, that with age, susceptibility to all drug side effects increases.

Here, what you should know about commonly used drugs:

• **ASPIRIN**, while it does not affect performance, is often taken to combat pain and inflammation brought on by overexercising.

"Aspirin's anti-inflammatory effects can lessen joint stiffness and increase mobility, both good for exercisers. But aspirin, even taken several hours before exercise, can mask slight pain that would otherwise be aggravated by movement. So any pain that you feel despite having taken aspirin a few hours earlier should be an immediate signal to stop exercising, rest, and ice the affected area," said Dr. Dominguez. "This is true whether you took the aspirin to combat a headache or pain in the knee."

The important exception to exercising after taking aspirin: when you have a fever or are just getting over one. "A fever is your body's sign that it is fighting illness or infection, and that it needs rest. Going back to an exercise program too soon can send you back to bed. Being down for a week with a flu means you'll need at least a week to work back up to your previous level *gradually*."

Acetaminophen, or non-aspirin pain reliever, while successful in fighting pain and fever, does not lessen joint swelling or stiffness, according to the American Medical Association Patient Medication Instruction sheet (PMI). Acetaminophen has rarely been found to produce side effects if taken correctly.

• **COLD AND ALLERGY REMEDIES**, while usually sold without prescription, may not be as benign as they seem. Experts agree that anyone who is feeling sniffly or congested enough to be taking such medicines is in no shape to exercise—and that the stress of combining as little as one antihistamine pill with vigorous physical activity can set your body up for serious injury.

"Even a single dose of an antihistamine-type medicine can cause drowsiness that lasts for hours—taken at night, even into the next day—impairing the alertness, coordination, and concentration essential to successful, safe exercise performance. And the combination of muscle and heart weakness caused by a cold or flu plus the side-effects of such medications could result in muscle or heart overload under the strain, say, of lifting a heavy weight," said Dr. Dominguez.

The decongestant-type ingredients often contained in cold tablets pose an additional danger: that they will not only "shrink" membranes of the nose and sinuses but raise overall blood pressure, a hazard for even the healthiest exerciser.

• **CAFFEINE** is among the most common—and controversial—substances ingested by almost all exercisers. "Although still under debate, new research suggests that large doses of caffeine may boost the body's ability to withstand long endurance events, by increasing our muscles' capacity to burn fat as fuel once carbohydrate stores are depleted," said Dr. Dominguez.

"What has also been proven, though, is that caffeine can have a deleterious effect on performance of high-skill sports, those requiring precision of movement *(Continued on page 241)*

Drugs: athletic controversy

Recent record-breaking successes of female athletes have raised the question once again of how many of these women are taking so-called performance-enhancing steroid drugs. Behind the concern: not merely the fact that such drug use is banned from athletic competition, but that any woman taking synthesized male hormones can cause irreversible masculinization of her hormonal and reproductive systems, as well as do potential damage to her overall health and longevity. In addition, taken during pregnancy, steroids can not only harm the health of a developing fetus but greatly increase the risk of spontaneous abortion.

Adding to the problem: the growing trend to expanded and more serious training programs for young women, who are impressionable, under tremendous performance pressure, and so are especially vulnerable to questionable claims that anabolic steroids can boost strength, endurance, and reaction time, increase the body's muscle-building capacity. What these women are often too young to understand: that *no* drug use is without risk.

Amphetamines, the stimulant-type drugs often used along with or instead of steroids, can cause rapid mood shifts, heart arrhythmias, and paranoia. Over time, these drugs are psychologically addictive and may harm the nervous and cardiovascular systems.

The U.S. Olympic Committee (USOC), along with such organizations as the American College of Sports Medicine, is beginning to address the drug-usage problem through educational programs aimed primarily at athletes and coaches. "Physicians and athletes will also be offered assistance in evaluating all medically prescribed drugs, so that no athlete will unknowingly take a drug to treat an illness that contains an Olympic-banned ingredient," said Kenneth Clarke, Ph.D., director of the USOC's Sports Medicine Division, Colorado Springs, and coordinator of its new Task Force on Drug Control.

Much attention has been focused on the sophisticated new testing that detects the presence of drugs taken as long as six to twelve months earlier and which led to the disqualification of fifteen international athletes, including several Americans, at last summer's Pan American Games. Experts stress that these tests should not be looked at as punitive but as a chance for the vast numbers of non-drug-taking athletes to prove beyond a shadow of a doubt that they are "clean."

"Athletic competition is, and always should be," said Dr. Clarke, "a contest between individual talent and training. All of us should strive for our personal physical best, putting our bodies, not chemicals, to the test."

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(Continued from page 238)

and calm, like archery and gymnastics."

After weighing the evidence, the International Olympic Committee has decided to permit athletes an average "cultural" level of caffeine circulating within their blood but has banned them from consuming megadose levels.

• ALCOHOL is metabolized by the body at the rate of roughly one ounce per hour, but its after-effects, including impaired coordination and motor skills, can linger long after it has been "digested." "Just how long after drinking a woman remains under alcohol's influence is highly individual; but, for most women, having a drink or two at lunch means waiting several hours before exercising," said Herbert Kleber, M.D., professor of psychiatry at Yale University School of Medicine and director, substance abuse unit, Connecticut Mental Health Center in New Haven.

"There is no question that alcohol abuse is a growing problem among women, and that lifting a heavy weight or doing a high kick while under alcohol's influence has the potential to result in serious injury. Even if you had as little as one glass of wine, if you're unsure about your steadiness, wait longer, even till the next day, before exercising."

• BIRTH-CONTROL PILLS have been implicated as increasing a woman's risk of developing dangerous blood clots or heart disease. As these are among the conditions that a regular exercise program can help to prevent, a woman who is on the Pill has all the more reason to exercise, particularly aerobically, "to help 'balance out' her added risk," said Dr. Dominguez.

The Pill itself will have no effect on physical performance, although for those women who find relief from unpleasant menstrual cramps while on the Pill, it can provide the plus of more days during each month that you feel up to exercising.

• NON-STEROIDAL ANTI-INFLAMMATORY DRUGS are becoming a more common treatment for menstrual cramps and premenstrual breast tenderness as well as for arthritis. They have virtually no effect on exercise ability, except to extend a woman's "period of feeling like her normal self each month." Many women report that with regular physical activity, unpleasant menstrual symptoms diminish, lessening the need for drug intervention.

• DIURETICS are now the most commonly-prescribed class of drugs for treating high blood pressure, and are less commonly used to fight premenstrual edema.

"While exercise has universally recognized benefits for patients with hypertension, it is essential for any woman taking diuretics to keep her physician apprised of her regular exercise program so that necessary adjustments in dosage can be made. Diuretics work by flushing out excess water and, along with it, salt from the body, which can, when combined with exercise-induced perspiration, lead to severe dehydration and muscle cramping. If the physician prescribes diuretics with exercise in mind, however, these combined effects will already be compensated for," said Melvin Thrash, M.D., director of ambulatory care, New York University/ Bellevue Medical Center.

"A woman taking diuretics to combat premenstrual water-retention may find that exercise makes the drugs unnecessary, but this is a decision to be made in consultation with your doctor."

Exercise *can* change many drugs' effects...

• VALIUM AND OTHER TRANQUILIZERS will unquestionably have a negative impact on your performance in sports that require skill and coordination—bicycling, skiing, riding, tennis, even the use of weight machines. They also pose the danger of dulling the perception of pain, so you literally can overdo it while "feeling no pain."

"Equally important is the mood-altering component of taking such drugs," said Dr. Kleber. "Physical performance is a delicate combination of ability plus anxiety or drive. Tranquilizers can dull your sense of the anxiety of challenge and rob you of vital exercise motivation, particularly in competitive situations."

Does this mean that a woman taking tranquilizers must forego exercise? Not at all, says Dr. Kleber, but she will have to assess the tranquilizers' effects over time and adjust her exercise program and expectations accordingly in consultation with her physician.

• THE GOOD NEWS about the effects of fitness on drug-taking habits in the general U.S. population: Getting into shape often helps people feel so "alive," experts note, that they are less likely to reach for a pill every time they feel a slight ache or pain, more likely to give their bodies a chance to relax and heal on their own when possible. —SHARI MILLER

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FOOD IN VOGUE

the Omnivore

Two trendy new restaurants—and what makes them "hot"...seductive: the knockout dinner-party table

By Barbara Kafka

In my life I have been a restaurant critic, a restaurant consultant, and an avid diner out. Often I am asked why one restaurant succeeds while another fails. On a case-by-case basis, I can usually tell. What makes a restaurant "hot" is more complicated. It is also dangerous: trends can pass as quickly as they arrive. The customer who has been sent away because there is no room at the inn may not come back. The diner whose expectation is raised sky-high may become perversely critical. Nevertheless, there are hot restaurants that open and seem assured of a long life. Two of these have just opened in New York City. They are successful for very different reasons.

Cafe Luxembourg, at 200 West 70th Street, (212) 873-7411, is a glistening, bustling, seeing-people-and-being-seen sort of place with comfortably good food and a preexisting following from another successful restaurant, The Odeon, down in New York's art-centered TriBeCa. It reminds me of the old real-estate maxim: "What are the three most important things about a piece of real estate?" "Location, Location, Location." Unfortunately, the real-estate biggies forget to say location for *what*. Cafe Luxembourg is sitting in the middle of one of New York's most rapidly growing population areas. It is primarily residential, on the young side, upwardly mobile, trendy, wistfully theatrical, academic (not far removed from Columbia), and full of serious musicians. Up until now, all the restaurants responding to the boom in the neighborhood have been extensions of bars. They did not have the attributes of restaurants: the food, the service, or the sense of a created ambience. The owners of Odeon, already familiar with similar customers, saw the opportunity.

From the moment it opened, the restaurant has been jammed. Two good reviews, one from *The New York Times*, the other from *New York Magazine*, shortly after opening, raised the tide to a ten-day wait for tables. Customers do want to be assured that they are in the right place and that the food is good. Patrick Clark, the executive chef at Odeon, is also executive chef at Luxembourg. His food remains good; I frankly think both the menu and the food at Odeon are more elegant, more finished. The customers at Luxembourg are drawn more by the total experience than by a search for the ultimate food experience. Most, anyhow, are on a diet.

Cleverly, the restaurant is not open for lunch—only weekend brunch. Lunchtime, its customers are working in other parts of the city. The food is basic French-American café (crisp duck, steak and *frites*, lamb chops, sauteed bay scallops, and pasta) with explicitly French moments (cassoulet) and *nouvelle cuisine* touches (sliced breast of duckling salad with pickled turnips and raspberry vinegar sauce and, with the roast duck, a honey glaze and coriander). Most importantly for this kind of restaurant, the food is not far out. Even the interesting items are familiar enough in approach to be easily accessible to a large audience. The simple but good late-night menu served from 1:00 to 2:30 A.M. weeknights, even later on Fridays and Saturdays, makes the point more sharply. They make sure that the more complicated dishes are done well. (See page 244 for the *boudin de fruits de mer* recipe.)

The wine list stresses readily known names and good, reasonable quality without anything recherché or extraordinary or aged.

This is a brightly lit, easy, noisy, friendly environment in which the food values come as a pleasant surprise.

An American Place is at 969 Lexington Avenue—also Seventieth Street but on the East Side (212) 517-7660. It is equally successful; at 10:30 P.M., people are still waiting two-deep at the tiny bar for one of the small number of tables to empty. The restaurant is about serious food, the most *au courant* food, creative food with a succession of extraordinary American ingredients. The chef and owner, Lawrence Forgione, had attracted quantities of press and customers when he was the chef at Brooklyn's River Café. People were waiting for him to open his own place and see what he would do. His success is based on the growing public for very good, beautifully presented food. Interestingly, the crowd is not the old and established but a new audience of younger people raised to believe in American food and truly caring, willing to pay the price.

This customer has responded enthusiastically to Larry's inventions. For instance, corn crêpes (truly a tortilla) filled with barbecued duck and surrounded by a lightly piquant *salsa* studded with fresh corn kernels. His duck is a breast of wild mallard that, unlike domesticated duck, can be cooked both crisp and rare and sliced into broad pink slices. It is glazed with molasses and black pepper. He takes a New Orleans dish, pan-blackened redfish (see recipe, page 248), and smooths it into a new classic sauced with a chili hollandaise and topped with that rarity, fresh shrimp. I would go to the restaurant for his chocolate pudding (see recipe, page 248)—a dream of what childhood should have been and never was. I ask for it topped with pouring cream rather than whipped cream. Even his butter is special, sought out in Michigan and full in taste like French butter.

Not every dish is fully achieved. I have had partridge that tasted more like chicken than game and food I found to be undersalted. Certainly, I notice the lapses from perfection more in this, a restaurant basically devoted to food, than I do at Cafe Luxembourg. Nevertheless, I think An American Place will remain a success because, for those (and there are many) interested in the developing American style of cooking, it is chefs like Larry Forgione who are at the forefront.

Cafe Luxembourg—booming new restaurant: late-late night dining on New York's Upper West Side . . . the right stuff to eat—from a classic *cassoulet* to steak and *frites* to an airy seafood sausage

PAMELA HANSEN

One of the reasons I love designing restaurants and giving dinner parties is that moment when the candles are lit and the people arrive. It's my own private curtain going up. I like the sparkle and the drama. To me food and its surrounding must be beautiful. It can be informal and direct but it should seduce.

I hate tomato roses, parsley on plates where no one will ever eat it, and any food gotten up to look like something else. I think good food well cooked should look beautiful on its own without meringue swans. I have a friend who is a restaurant owner and, in all his restaurants, the butter is molded into the form of little birds. When I go to butter my bread, I have to decapitate, a vaguely off-putting sensation.

There is almost no limit, on the other hand, to how fine a table can look—not formal, necessarily, but lovely. I am a sucker for fresh flowers. In the summer, I raid *(Continued on page 244)*

THE OMNIVORE

(Continued from page 243)

the garden. In the winter, I envy my California, Florida, and Texas friends the inexpensive flowers in their shops. When I have the time, I descend on the flower markets on lower Sixth Avenue and buy more armfuls than I can afford. Sometimes setting the table and doing the flowers can take longer than cooking. The one thing to watch out for is flowers that smell too strong. Lilies on the perfume side and marigolds on the medicinal will overwhelm the delicious smells of food.

I have gone into restaurants—burgeoning now as never before with flowers—and found them so richly redolent that I knew the chef did not take the food seriously. There is another horror when the flowers extend over the food or, often in homes, when a high hedge is created between me and my vis-à-vis. Therefore, for my own parties, I have collected an array of low containers for flowers and baskets for fruits and vegetables. Some are rare and beautiful: old Lunéville tureens and silver bonbon dishes. Others are plebian: butter crocks and glass vases that once arrived with a welcome gift of flowers. Sometimes, the best solution for a long table is disseminated small arrangements done in disused nut or candy dishes or even tumbled richly to conceal an ordinary water glass.

If the beauty of flowers is partly in their evanescence, fruits and vegetables appeal because they can turn up the following day in salad or a soup. Besides, the forms are wonderful. The rich glossy black of eggplants set off by the spiky dull green of artichokes is only rivaled by cherimoyas mysteriously lurking behind mangoes and papayas.

And, oh, the delight of candlelight. I have always timidly stuck with white—unscented, of course—but, last summer, I had dinner in Geneva on the terrace of my most creative friend's home and she used pale-blue candles in profusion set off by white linen and pale roses and bachelor buttons and gentle eighteenth-century blue-sprigged plates. The table was ravishing.

I collect odd lots: five garlanded dessert plates, eight fiery-orange-and-blue bedragonned rim soup bowls deep enough for an entire meal, seven clear green glass salad plates with hints of blue, nine Majolica plates in a strange bisque that almost match in pattern the three green plates bought years ago in a country store. I mix and match and make do and delight in the variety. No course matches the previous one. If the table gets too crowded, I switch bread plates to butter chips (individual butter dishes, only two inches in diameter) and let the crumbs fall where they may. Equally, I also collect glasses: fruit Champagnes—tall, elegant and fluted—old, heavy French-café pastis glasses with a white line around to show where the liquor ends and the water begins, Venetian glasses light as air with a vague shimmering iridescence. Then there are the decanters. Only old wines that have thrown an inky sediment really need to be decanted; but the decanters sparkling on their gaudy or plain silver coasters set up such a glow that I forgive myself the pretension. The real problem is space for storage and the regret for bulky earthenware unpurchased in Siena because I could not bear coping for another month with the awkward fragile package.

Matching food and dishes is part of the game. Occasionally, I will put a robust country stew in an elegant porcelain rim soup bowl; but, ordinarily, I let the style of the food dictate the style of the dish. Sometimes it's the reverse: I may want to use a certain plate and find a food that seems to match.

A pet peeve in restaurants is ordering a fine wine and being asked to drink it from a glass with a heavy rim. As a restaurant consultant, I know that glasses with reasonably polished rims are available at very little more than the price of a bad glass. For home use and large parties, I go to The Pottery Barn in NYC and buy large quantities of two simple shapes, both thin-rimmed and thin-stemmed. I never serve wine in plastic; the fun is gone. And I don't like paper plates. Instead, I have two sets of fourteen plates that take care of the problem. For still larger parties, I rent plain white china and simple flatware. If the rental prices keep going up, I will convince myself that two more boxes in the cellar will be worthwhile.

OMNIVORE RECIPES

BOUDIN DE FRUITS DE MER (Seafood Sausage à la Patrick Clark)

twelve servings

1½ pounds sole
½ pound shrimp, shelled and deveined
½ pound bay scallops
½ pound fresh lump crabmeat, picked over to remove shells
1 egg white
1¾ cups heavy cream (see *note*)
Salt, pepper, cayenne to taste
2 teaspoons each chopped parsley, chives, fresh tarragon
Garnish: *beurre blanc*

Dice sole into ½-inch cubes and chill for 30 minutes. Meanwhile, dice shrimp, scallops, crabmeat into ¼-inch cubes. Toss together. Set aside.

In blender or food processor, process sole with egg white until thoroughly puréed. Add all of the heavy cream. Continue processing until mixture is finely puréed. Remove purée and put into stainless-steel bowl. Then place this bowl into larger bowl filled with chopped ice.

Stir chopped seafood mixture into sole mousse. Season with salt, pepper, and pinch of cayenne. Stir in freshly chopped herbs. If you wish, poach a small amount of mixture so you can taste it to correct seasoning. Set aside in refrigerator.

Cut twelve 10" × 6" rectangles of heavy aluminum foil. Butter them lightly. On each rectangle, place one-twelfth of seafood mixture. Arrange seafood in 8" strip lengthwise on the foil (should be about 1½" from one long edge and from each of the short edges). Roll foil from long edge nearest seafood toward long, empty edge. Twist empty short ends to give a sausage-shaped roll.

Place twelve rolls in pot large enough to hold all sausages. Cover with cold water. Place several plates on top to keep sausages submerged. Set on flame and bring water temperature to 190°F. *Do not boil.* Remove pot from heat. Cover pot completely and let sausages sit in hot water for twenty minutes. Remove sausages from foil.

Serve immediately on bed of lightly sautéed spinach. Coat each sausage with 2 tablespoons of a standard *beurre blanc* made with white wine, white-wine vinegar, and shallot reduction mounted with a little sweet heavy cream and butter. Use recipe from any good French cookbook. Garnish with peeled, seeded, *(Continued on page 248)*

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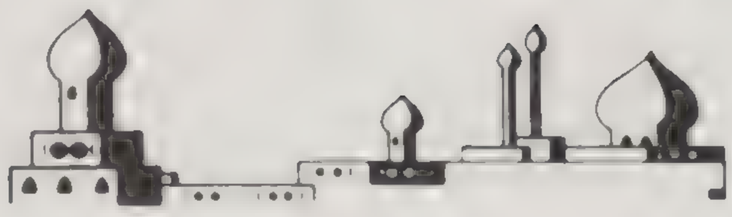

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OMNIVORE RECIPES

(Continued from page 244)

diced tomato and freshly chopped herbs.

Note: Patrick Clark adds 3/4-cup of the cream in the processing stage, then whips the remaining cup until soft peaks form and folds it into the seafood mixture that has been integrated with the sole mousse. The recipe then continues as above.

PAN-BLACKENED NEW ORLEANS REDFISH WITH CHILI HOLLANDAISE, FRESH SHRIMP, AND CHAYOTE (à la Larry Forgione)

four servings

Redfish

1 chayote (pear-shaped vegetable of the cucumber family)
8 fresh shrimp, peeled, deveined, cooked
4 ounces clarified butter
1 teaspoon each black pepper, white pepper, salt, dried ground thyme
4 1-pound fillets of redfish or red snapper
1/8 teaspoon cayenne pepper
2 teaspoons pure chili powder
12 ounces fresh tomato purée

Chili Hollandaise

1 teaspoon unsalted butter
1/2 cup minced onions
1 teaspoon minced garlic
3 tablespoons pure chili powder
1/4 cup white wine
2 egg yolks
6 to 8 ounces clarified butter
2 teaspoons lemon juice

In saucepan, melt unsalted butter and sweat the onions and garlic until transparent. Add chili powder and cook over low flame while stirring with wooden spoon. Deglaze with white wine and reduce by half.

Place mixture in blender with purée. Place purée in stainless-steel bowl and add egg yolks; place bowl over pot of boiling water.

Prepare as you would for hollandaise: whisk yolks over hot water to ribbon stage. Remove from heat and slowly add clarified butter while whisking. Season with salt and pepper. Add lemon juice. Keep warm.

Redfish

Peel, quarter, and poach chayote in boiling salted water for 5 minutes or until tender. Cool in ice water. With thin-bladed knife, cut slices from stem end toward base. Do not cut all the way through base. Spread slices of each vegetable to create a fan. Arrange on lightly buttered broiler tray with shrimp. Brush with some clarified butter and top with a few grindings of fresh black pepper.

Heat cast-iron pan until white hot. Season each redfish fillet with black and white pepper, thyme, cayenne pepper, and chili powder. Dip in clarified butter and drop into cast-iron pan. Blacken on both sides. Continue until all fish is cooked.

Place chayote and shrimp under hot broiler for 2 minutes. Nap (coat with thin layer) plates with fresh tomato purée. Arrange blackened fish, chayote, and shrimp.

Garnish with dollops of Chili Hollandaise. Serve remaining hollandaise on the side.

CHOCOLATE PUDDING (à la Larry Forgione)

six to eight servings

4 1/2 cups milk
1 cup sugar
1 1/2 ounces cornstarch
1 ounce cocoa
2 eggs
4 egg yolks
10 ounces grated, semisweet chocolate (see *note*)
4 tablespoons butter, cut into small pieces
1 ounce dark rum
1 ounce vanilla

In saucepan, bring 1 quart milk and 1/2 cup sugar to a boil. Remove from heat.

Sift together 1/2 cup sugar, cornstarch, cocoa. Mix 1/2 cup milk, eggs, egg yolks. Stir in small amount of boiled milk and sugar. Continue to add small amounts of hot milk and stir until all is incorporated.

Transfer mixture to large saucepan. Cook over low heat, stirring constantly, until thickened. Remove from heat. Stir in grated chocolate, butter, rum, and vanilla. When chocolate and butter have dissolved, pour pudding into individual serving bowls. Chill until ready to serve.

Note: The chocolate used in this recipe is Breda Chocolate and can be ordered in ten-pound blocks from Madame Chocolate, 1940-C Lehigh Avenue, Glenview IL 60025; (312) 729-3330—the only outlet we know of that will supply this chocolate to our readers in less than commercial quantities. ▽

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JAGUAR

A BLENDING OF ART AND MACHINE

Fashions in flowers: what's new—opulence, romance—what it means

By Camilla Read

What is this orb of (romantically) blanched and (deliciously) blowsy roses telling us? That flowers have come full circle. That romance is back (has it ever been away? absolutely!). That old-fashioned blossoms are with us again, but in colors, shapes, and sizes you've never been able to buy in a store before (in roses, that means peaches-and-creams, pure lavenders). That your ardent arranger could do worse than emulate the fluffy effulgencies of a Fantin-Latour, the baroque flourishes of a seventeenth-century Dutch still life. You can tell a lot about the times by studying the flowers.

Remember, a few years ago, when calla lilies started showing up everywhere? "Art Nouveau flowers," some of us said to ourselves. Next came a wave of geometric, or high-tech, flowers. Big lavender spheres. Yellow obelisks. Totally unreal-looking. Mystifying. Nameless. Well, the exotic yellow cones turned out to be eremurus, a hardy perennial; and the purple globes turned out to be allium, a kind of garlic. Not exotic after all, those late 'seventies flowers. But they said some nice things: that you could look like a fragile hothouse bloom without having to be one; that humble roots didn't matter as long as you had style—and they got us thinking about fashions in flowers and what it all might mean.

A person who made it her business to go from fashionable florist to fashionable florist with an inquiring mind would find that the *fleurs du jour* break down into three categories that might roughly be classified as *Old Master* (traditional flowers, and lots of them), *Resort* (tropicals, exotics, flowers that don't look like flowers), and *American Country* (wild flowers and dried things)—not, as it turns out, all equal.

After all is said and done with what one industry spokesman called "wild and crazy flower products," what's really big right now is what the best floral designers seem to be calling "English perennial border flowers" (suggesting both access to a well-tended garden and the kind of upscale Anglophilia Paul Fussell unveils in his recent book, *Class: A Guide Through the American Status System* (Summit), flowers that lend themselves to the unabashedly opulent nineteenth-century romantic or seventeenth-century Dutch arrangements we were talking about earlier.

The news is we no longer

(Continued on page 253)

SHEILA METZNER Roses by Mast... Flowers, ...NY... from ... at ... NYC

THE GREENING OF A DESSERT TABLE

As fresh and cheerful as spring onions in mid-winter, a green-and-white table setting for dessert and wine. On this table, English Majolica (c. 1870, from James II Galleries, Ltd.)—the hottest collectible around—is partnered by deep-green English wineglasses (c. 1820, from James Robinson, Inc., and Vito Giallo Antiques), and a Robinson decanter. The antique neckerchief from Cherchez, used as a napkin, serves as a bright and informal contrast to the elegant glass, china, and the nineteenth-century French silver from Vito Giallo. Playing it all up, something new but classic: appliquéd tablecloth from D. Porthault, Inc. All in New York City. —SANDI BRITTON

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FLEURS DU JOUR

(Continued from page 250)

need a garden for garden flowers. Now we can stroll into a shiny-new white-tiled emporium like Southflower Market (New York City, Atlanta, Dallas) or any of the new flower supermarkets springing up around the country—or even, to an increasing extent, our corner florist—and pick *one* peony, *one* iris, *one* tulip (even in the fall—a recent breakthrough in spring bulbs). We find two whole new kinds of flowers: standard florist flowers that appear to have been bred backward to look smaller, simpler, more garden-y (floppy, delicate mini-glads, mini-carnations. . .) plus genuine garden flowers that haven't been grown commercially until the last year or so: foxgloves, columbine, tiny spray roses; ruffled, striated Old Master tulips. ("You can't *do* a stiff, static arrangement with these flowers," said flower designer Steve Lascoe. "Tulips don't just open—they keep growing; come back the next day and they'll be three inches taller. You have to allow for movement.")

Meantime, for those who would rather control nature than contemplate it, silk flowers are staging a revival. Down at the Manhattan

For those who would rather control nature than contemplate it, silk flowers are staging a revival

Flower Works, almost everything you can find in real, you can find here in fake. Overblown roses, weeds, wild flowers, garden flowers, exotics. Bend stems, defy seasons, mix fake with real. Fantasy is back.

For those whose idea of romance is a single-perfect-something, be advised that this year lilies are it. Your dedicated flower-watcher knows this from keeping an eye on the charts (last year, lilies became the number-one flower shipped here from Holland, which supplies over 70 percent of the world's flower markets) and by keeping tabs on what flower-lovers are sending their friends. A couple of years ago, it was the potted amaryllis (*Resort*). Last year, paper-white narcissus or something status-y wrapped in grapevines (*American Country*). This year, a potted rubrum or, newer, auratum lily, tall enough to dance with (*Old Master*).

We still refer to the exotics in bemused similes, probably because most of them are not flowers at all but protective sheaths. (Hence: "Those orange ones that look as if they're going to bite"—Strelitzia. "Crumpled red plastic philodendron leaves"—anthuriums. "Strings of crab claws"—heliconias. And, from the pod-conscious, "those ones you wouldn't want to fall asleep next to"—the larger proteas. Wherever you see glass bricks, odds are you'll find tropicals. If you're torn between xenophilia and traditional flowers, one or two tropicals—a chrysanthemum-like pincushion protea, say, or a delicate hanging heliconia—add a nice, natural-history note, not unlike the shells and butterflies in the Old Dutch arrangements. They also outlast anything else in the vase.

American Country flowers fall into two groups, dried and wild. Dried flowers—or flowers that look as if they ought to be hanging upside-down in bunches—are pleasant, but for those of us who don't care if we never see another carved watermelon, the thrill is gone. And thriftiness, what with the recovery and all, is not what flowers are all about right now.

Wild flowers, on the other hand, have a kind of reverse elegance. You know they're in when you see city folk paying good money for Queen Anne's lace, black-eyed Susans, lythrum and loosestrife, thistles and asters. The country way to arrange wild flowers is to shove them artlessly into a redware crock. The city way is to weave them into your Dutch Master creation, adding surprise, botanical interest, opulence ("For years, florists filled in with greens," noted Steve Lascoe, "Wild flowers fill in better"), the suggestion of acreage at one's disposal *beyond* the perennial border; a hint of the Petit Trianon. . . . Anyone who takes any of this too seriously gets a daisy. ▽

THE BEST OF Wines

Sometimes romantic, always distinguished, Côtes-du-Rhônes are great wines at the right prices

By Martin Gersh

The handsome red and white wines of the Côtes-du-Rhône in southeastern France are surprisingly less well known than one would suppose, in view of the fact that they are the products of a major winegrowing region. Gérard Jaboulet, the head of Paul Jaboulet Ainé, one of France's most outstanding winemaking establishments, produces an imposing array of first-quality Rhône reds and whites—spirited wines of warmth and good cheer that engender a sense of comfort and of well-being as one drinks them. While they often make the big statement, in doing so they caress rather than assault the senses. They are also among the best wine values to be found today.

Jaboulet is a tall, youthful, impeccably and conservatively dressed man who displays a highly agile and precise intellect governing a speech pattern that conveys his ideas to an English-speaking listener with total clarity, if with a pronounced French accent. During the course of a recent far-ranging discussion with him, I was pleased to learn, among other things, that he is a great devotee of classical music, especially of chamber music. Moreover, he observed that among the people he knows an intense involvement with drinking fine wines invariably goes hand-in-hand with that other artistic passion.

As we spoke further, Gérard Jaboulet explained in considerable detail the grape structure of his wines. His reds are produced principally from Syrah and Grenache Noir, plus some Cinsault and a little Viognier; his whites from Grenache Blanc, Marsanne, and Roussanne, with some Bourboulenc, Picpoul, and Clairette. It is noteworthy that the Jaboulet white wines, created from grapes endemic to the region, join the most formidable French and California Chardonnays and Sauvignon Blancs—as well as certain Italian whites by Mastroberardino and Jermann, plus Frescobaldi's Pomino and the Fattoria dei Barbi's Bianco del Beato—in having sufficient stature and complexity to provide the same kind of challenging and deeply satisfying experiences as do fine red table wines.

RECOMMENDATIONS

White Côtes-du-Rhône

Crozes-Hermitage 1981, Mule Blanche (Paul Jaboulet Ainé) Stylistically akin to a saucy Sauvignon Blanc—one that looks more toward the Loire Valley, rather than toward Graves—this is an exceedingly attractive wine with nice size, creamy texture, and spectacular fruitiness coupled with a long-lasting second taste. Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $8–$8.75. (Note: Always recork wines after aeration and between all pourings to prevent fading.)

Côtes-du-Rhône 1982, Parallèle 45 (Paul Jaboulet Ainé) Exciting, delicious, forceful—revealing a flowery fruit aspect that unites with an engagingly bitter taste element to produce an arresting white wine that you are not soon likely to forget. Vintage rating: Very Good. Best drinking: for the next 1½–2 years. Aeration: Refrigerate for 2¼ hours, then aerate 15–20 minutes. $5–$5.50.

Saint-Joseph 1981, Le Grand Pompée (Paul Jaboulet Ainé) A new experience for me, this ample-bodied Rhône Valley white table wine is genuinely spicy—a characteristic I have heretofore found in red wines alone. In addition to great strength of character, it displays marvelously concentrated fruitiness. Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 15–20 minutes. $6.50–$7.25.

Châteauneuf-du-Pape 1982, Les Cèdres (Paul Jaboulet Ainé) Bold and challenging, intensely flavorsome, featuring a decidedly grapefruit-like fruit component—an unusually fine, big-bodied white wine of outstanding complexity. Vintage rating: Very Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $11–$12.

Hermitage 1981, Le Chevalier de Sterimberg (Paul Jaboulet Ainé) A brilliant, graceful white table wine—immense, oily in texture, middle-to-deep-toned, its exquisite fruitiness delectably redolent of tangerines. Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 15–25 minutes. $13–$14.

Muscat de Beaumes-de-Venise 1982 (Paul Jaboulet Ainé) Produced from the Muscat grape, amber-gold in color, moderately sweet, with a faintly resinous bitter-almond flavor constituent, this is a flirtatious, alluring, superb dessert wine. Vintage rating: Very Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2 hours; no aeration required. $11–$12.

Red Côtes-du-Rhône

Côtes-du-Rhône 1982 (Paul Jaboulet Ainé) A deceptively modest red table wine with a lot of class—just a little mischievous, showing most agreeable red currant fruitiness along with small body and high taste tonality. Vintage rating: Very Good. Best drinking: for the next 3–4 years. Aeration: 1¼–1¾ hours. $3.50–$4.

Gigondas 1980 (Paul Jaboulet Ainé) Somber, moderate-to-large in size, with truly splendid fruit density, this is a most formidable and dignified red table wine. Vintage rating: Very Good. Best drinking: for the next 7–9 years. Aeration: 1½–2 hours. $8.75–$9.50.

Table du Roy (Paul Jaboulet Ainé) A real charmer—finely balanced, surprisingly delicate, with marked red plum fruitiness. Vintage rating: None. Best drinking: for the next 3–4 years. Aeration: 1–1½ hours. $3.50–$4.

Côtes du Ventoux 1981 (Paul Jaboulet Ainé) Fascinating and very lovable, with a slightly piquant, nicely concentrated fruit element—uncommonly fine. Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: 25–45 minutes. $4–$4.50.

Crozes-Hermitage 1980 (Paul Jaboulet Ainé) Huge, very lively and eccentric, with a curiously toasty aspect to its taste as well as excellent cohesiveness—a distinguished bottle. Vintage rating: Very Good. Best drinking: for the next 5–7 years. Aeration: 1¼–1¾ hours. $6–$6.50.

Tavel 1981, L'Espiègle (Paul Jaboulet Ainé) Very pretty indeed, this is a deep, amber-toned rosé table wine whose attractive, honeyed fruitiness enhances an overall flavor that lingers long on the palate. Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: 20–30 minutes. $6–$6.75.

Côtes-du-Rhône 1980, Parallèle 45 (Paul Jaboulet Ainé) Vigorously fruity, perfumed, moderate-to-large in size—a quite delectable red wine with a fetching sweet finish. Vintage rating: Very Good. Best drinking: for the next 5–6 years. Aeration: 1–1½ hours. $5–$5.50.

Vacqueyras 1979 (Paul Jaboulet Ainé) From the village of Vacqueyras, a fine bottle—meditative and reserved, of high taste tonality and medium body, with *(Continued on page 257)*

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CÔTES-DU-RHÔNES

(Continued from page 254)

a pronounced flavor element reminiscent of red currants. Vintage rating: Good. Best drinking: for the next 5–7 years. Aeration: 1½–2 hours. $6–$6.50

Saint-Joseph 1980, Le Grand Pompée (Paul Jaboulet Ainé) Suave, sophisticated, small-bodied, with quiet, pervasive fruitiness and an alluring sweet finish—a truly handsome red table wine. Vintage rating: Very Good. Best drinking: for the next 5–7 years. Aeration: 1½–2 hours. $5.50–$6.

Châteauneuf-du-Pape 1981 (Paul Jaboulet Ainé) Graced by a superb, fully rounded, plum-like fruit component, moderate-to-large in scale, with considerable finesse, this is a serious, well-integrated, impressive Côtes-du-Rhône red. Vintage rating: Good. Best drinking: for the next 7–8 years. Aeration: 2–2½ hours. $9–$10

Cornas 1980 (Paul Jaboulet Ainé) Notably interesting—an extraordinarily youthful, civilized, Bordeaux-like red table wine of small-to-moderate size with uncharacteristically quiet fruit presence for a wine of this region—complemented by a provocatively tart finish. Vintage rating: Very Good. Best drinking: for the next 9–10 years. Aeration: 3½–4 hours. $8–$8.75.

Cornas 1979 (Paul Jaboulet Ainé) Urbane, flawlessly constructed, with pinpoint concentration and an astringent cranberry-like taste element—an excellent wine of high tonality and moderately large body. Vintage rating: Good. Best drinking: for the next 9–11 years. Aeration: 4–4½ hours. $10–$11.

Côtes-du-Rhône-Villages 1979 (Paul Jaboulet Ainé) An admirable wine of good size and middle tonality—mellow, smooth-textured, distinguished by mysterious, rather smoky but quite dazzling fruitiness. Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: 1½–2 hours. $6–$6.50.

Châteauneuf-du-Pape 1980, Les Cèdres (Paul Jaboulet Ainé) Exceptionally romantic, titanic, characterized by remarkable density of fruit, penetratingly sweet in its finish—a glamorous, absolutely top-flight red table wine. Vintage rating: Very Good. Best drinking: for the next 7–8 years. Aeration: 1¾–2¼ hours. $13–$14.

Hermitage 1980 (Paul Jaboulet Ainé) Stylish and exceedingly lovely, this Côtes-du-Rhône of high taste tonality and moderate-to-large body has delightful red raspberry fruitiness culminating in a charming sweet finish. Vintage rating: Very Good. Best drinking: for the next 9–10 years. Aeration: 3¾–4½ hours. $12–$13.

Hermitage 1980, La Chapelle (Paul Jaboulet Ainé) A real gem, a great wine on a grand scale—sumptuous, velvety, featuring the most opulent plum-like fruit presence conceivable. Vintage rating: Very Good. Best drinking: for the next 11–12 years. Aeration: 4½–5 hours $17.50–$18.50.

Côte Rôtie 1980, Les Jumelles (Paul Jaboulet Ainé) Thrilling, magical, this is a magnificent, satiny-textured wine of substantial size, possessing a red currant fruit component that discloses an intriguing salty-sweet finish. Vintage rating: Very Good. Best drinking: for the next 11–12 years. Aeration: 4¾–5¼ hours. $15–$16. ▽

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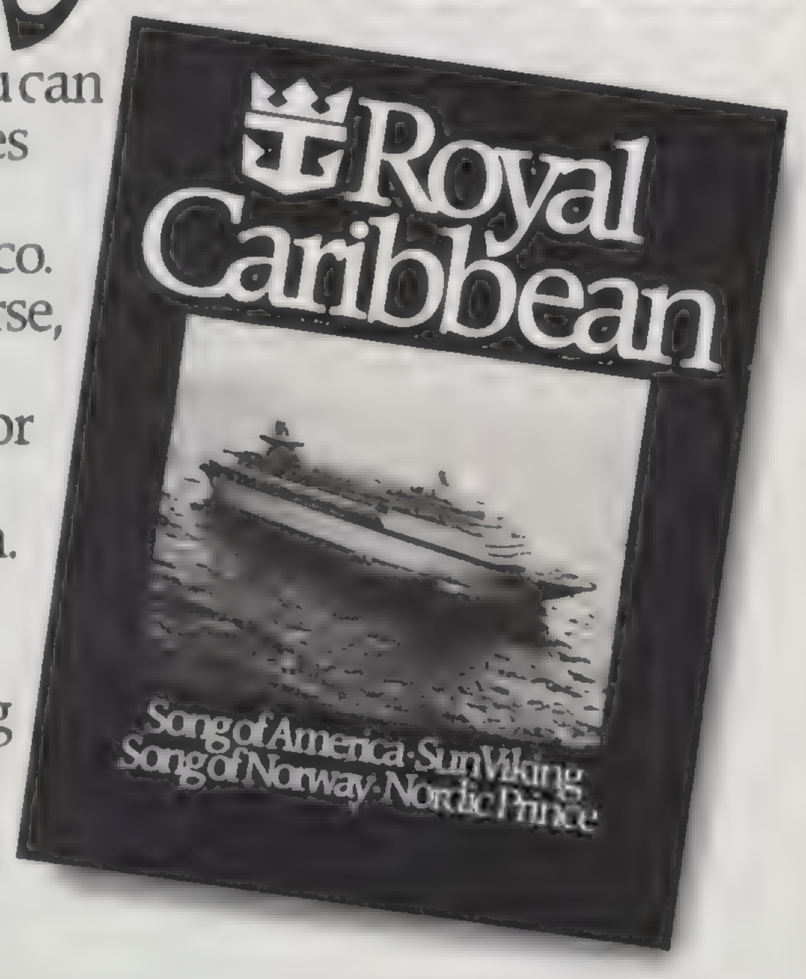

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Comeback

Post-Modernist architecture "discovers" an American master: Frank Lloyd Wright

By Barbara Plumb

Frank Lloyd Wright—his name has always held a special place in American architecture. Now, in a rising tide of Post-Modernism in the U.S., his work is, ironically, more highly esteemed. Ironic because Wright himself would probably have thought the Post-Mod movement mannered and derivative. Ironic because the former form-follows-function modernists, who rejected Wright as too cozy and craftsy, now have reassessed his career (1867–1959) and conferred on him the title he always claimed for his own—America's most important architect. New York City is suddenly agog over Wright:

The Metropolitan Museum of Art has installed in its American Wing the living room from the Francis W. Little house of Wayzata, Minnesota, of 1912-1914, the period following Wright's prairie houses, with Wright furnishings, drawings. In the wing's courtyard is a triptych of leaded-glass windows designed in 1912 for the playhouse on the Avery Coonley estate in Riverside, Illinois; the museum sells a cardboard reproduction.

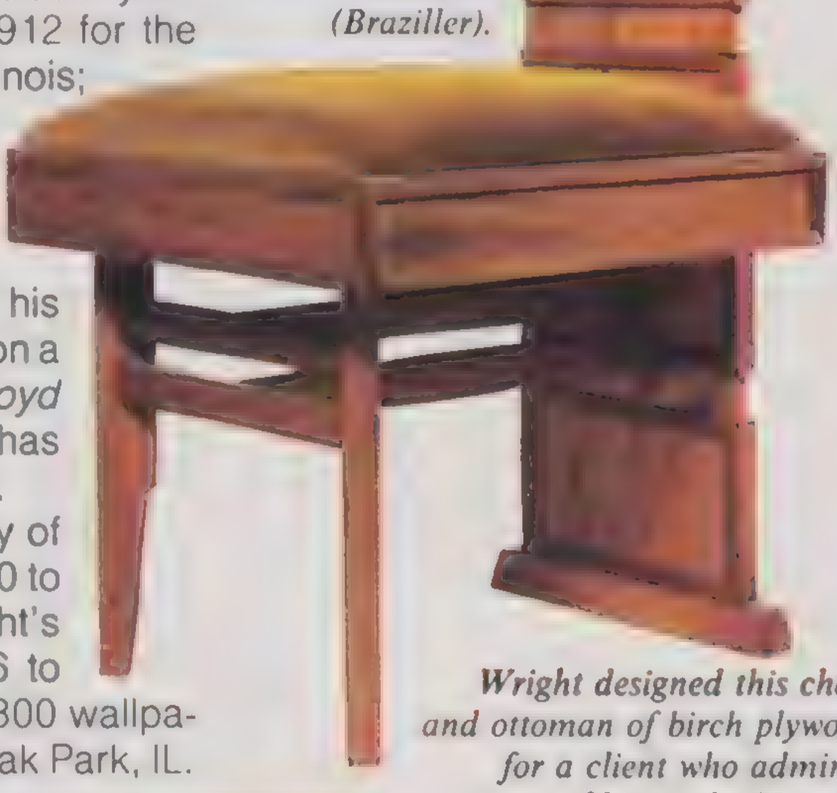
Most unusual about a Wright house: he designed *everything*—table linens, vases, table china—an attention to detail that came through also in his "organic" approach to architecture, which integrated his houses into their natural environments. A book based on a show at the Cooper-Hewitt Museum, NYC, *Frank Lloyd Wright and the Prairie School* (Braziller, $11.95) has drawings and photographs from early 1890s to 1930.

Last fall, the Max Protetch Gallery, NYC, sold many of Wright's drawings in the price range of fine art—$4000 to $200,000—unusual for architectural drawings. Wright's furniture, lighting, leaded-glass windows, from 1896 to 1955, sell at Fifty/50 (a NYC furniture gallery) from $300 wallpaper designs to $25,000 for a chair from his studio in Oak Park, IL.

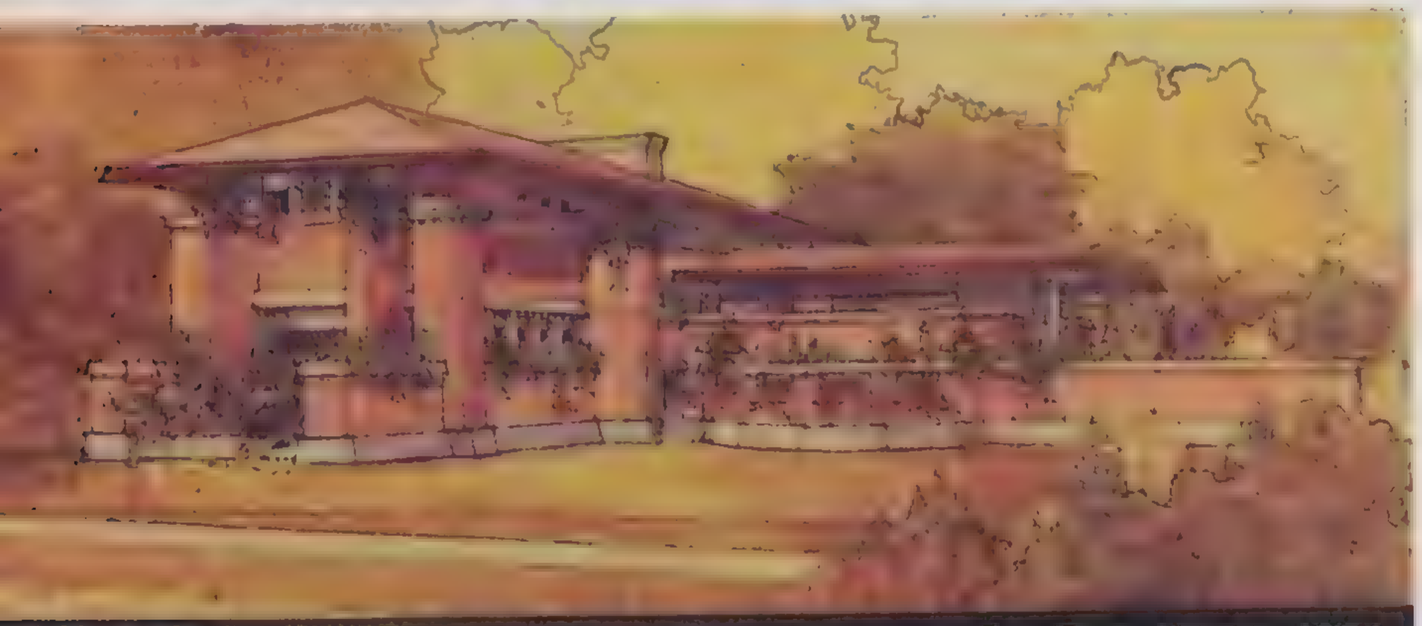
Three-fold card, 3¼" by 10", based on Wright stained-glass triptych in playhouse on the Avery Coonley estate, Riverside, IL; 1912. $2.50.

Dining-room chair in oak with upholstered seat, from the Aline Barnsdall house, located in Los Angeles, California; circa 1920. From the book "Frank Lloyd Wright and the Prairie School." (Braziller).

Window in leaded glass, oak frame, 1903. For the J.J. Walser, Jr., house, Chicago. The Lunn Gallery, Washington, DC



Wright designed this chair and ottoman of birch plywood for a client who admired one of his in the Usonian Pavilion on the site of The Solomon R. Guggenheim Museum in New York City, 1953. Cut out of the chair back is Wright's famous signature—a single square—accented with the repetition of pierced right angles. At Fifty/50 in New York City.



Perspective drawing of the H.J. Ullman house in Oak Park, Illinois, 1904. Wright first rendered the drawing (6¾" by 16¼") in watercolor, then edged it with brown ink. The living area is raised to take full advantage of fine views surrounding the house. An overhanging roof protects the long bands of bedroom windows from the sun and bad weather. Max Protetch Gallery, New York City.

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The Facts of Life

INFORMATION—THE NEW VALUE—WHEN OPINION ISN'T ENOUGH

BY EDMUND WHITE

"I hate people who have opinions" was the striking remark my friend blurted out the other night as we left a tedious dinner party. Striking because it hit a chord somewhere in me that I wouldn't have been able to transcribe easily. So I laughed, since a laugh of amazement is sometimes the response to a half-understood truth.

His observation recalled the time three years ago when I'd heard the French savant Michel Foucault mutter, with real scorn, "I hate wisdom." Foucault, of course, has shown more effectively than anyone else how "wisdom" is more often produced by the discourse that conveys it than by a set of preexisting convictions in search of expression. But his irritation now was more particular; he had just finished a seminar in which he'd painstakingly traced out the differences between late pagan Roman morality and early Christian morality (research that will appear in the concluding three volumes of his *History of Sexuality*, coming out in France any day now). Foucault drew the picture of two quite different ways of looking at the world—a paganism that regulated deeds, not thoughts, and a Christianity that focused on intentions as much as actions. Christian thought control ("pluck out the offending eye") had led to a new "technology" of subjectivity, he argued.

But when members of the seminar tried to pull big, baggy conclusions over the tidy limbs of his argument ("Uh, Mister Foucault, are you tracing our present-day obsessions with interiority to our Christian guilt?"), the philosopher of history shook his head and left the room, darkly muttering his indictment of "wisdom."

I'm not exactly sure what he meant, but I sense that he was opposed to dull generalities (which never glitter). Of course one must draw conclusions, but they are valuable and above all interesting only to the degree that they are narrow, tied to a particular moment in history and to a particular set of facts. No conclusion, moreover, is valuable if someone else presents it to you on a platter. People must *live* their way through to their ideas. Perhaps that's why we prefer the couch to the pulpit, since in the analyst's office (at least theoretically) we receive no wisdom, no advice, scarcely an interpretation. On the couch—whether during a session, a snooze, or in the throes of sexual passion—thoughts and words come to us unbidden, and we trust them.

Rejection of dogmatism seems to me the intellectual trend most characteristic of our age. Marxist-Leninism is at last dead in Western Europe and the States, save for on certain American campuses where a few hippy assistant professors still imagine that the interests of workers, blacks, women, and the untenured would be better served by the Soviet Union.

Although political dogmatism on the left in the United States has finally crumbled (on the right, fear and greed, not dogma, are the only operative forces), Marxism has not been replaced by anything, at least not by the sort of ardent and inventive reformism we so badly need. In fact, all too many Western writers, thinkers, and leaders have used their disillusionment with communism merely as an excuse to drop their commitment to political progressivism altogether—a retreat into egotism.

Orthodoxy in the arts has also given way to a heterodoxy—in this case no less confused but happily more exuberant and productive. Since the Renaissance, the visual arts had been sub- *(Continued on page 264)*

THE FACTS OF LIFE

(Continued from page 263)

mitted to the notion of progress—a notion attributable to the evident technical gains achieved in the rendering of perspective, anatomy, atmosphere, color: of illusionism. This semiscientific notion of progress gained philosophical dignity in the last century, when Hegel gave art a privileged status as the most direct expression of the evolving spirit of the world. In fact, Hegel is the ultimate source both of Marxism's claim to historical inevitability *and* of the esthetic doctrine of the continuing avant-garde.

Today this belief in *the* avant-garde (the single "correct" movement that speaks for the *Zeitgeist*) has finally been rejected in favor of a pluralism by turns anguished and optimistic. In fact, pluralism holds sway over all the arts. The supremacy of the New York School poets versus the Academics or the Beats—all of these disputes and distinctions of the past now look foolish, given that we no longer think that any one school could possibly be *the* right one. The "big" American novel that paints a wide social panorama or the "modest" English novel that sketches in just one particular milieu, the impersonal esthetic of a Joyce or the confessional tone of an Isherwood, the glowing magic realism of Gabriel García Márquez or the brute facts served up by Mailer in *The Executioner's Song*—all of these contradictory impulses are now welcomed by the educated reader. Similarly, serialism has lost its once powerful grip over music, and in architecture, functionalism no longer reigns. To be sure, in every case the defeat of a modernist orthodoxy has incidentally given undue comfort to philistines. But backsliding and intellectual sloth have not been the only results of the defeat of artistic dogmatism; fortunately, much of the new art is as rigorously uncompromising as the Modernism it replaced.

In religion and morality, dogmatism has been giving way to uncertainty, tolerance, bewilderment. I know that the American press loves stories about the resurgence of religious fanaticism; but my own hunch is that this Great Awakening, like every earlier outburst of fundamentalism and evangelism in the United States, will melt away without a trace. We live in such a thoroughly (and attractively) secular society, to which religion is so irrelevant (not opposed but ignored or dismissed as an admirable, if quaint, eccentricity), that no amount of individual enthusiasm can overcome the massive indifference.

Even on the level of fashion, dogmatism seems passé. Great couturiers still decree styles; but large groups of people now feel calm about ignoring their decisions.

If there really is such a widespread collapse of dogmatism in American life, what should it be chalked up to?

One cause, surely, is an increasing ghettoization in the States, not only along racial and ethnic lines but also by profession (friendship circles of just computer programmers, for instance), by life style (gays or straight singles or suburban swingers), by image (Valley Girls or ski bunnies), by cult (bioenergetic therapists and their patients), and so on. This ghettoization obviously has its good side; America's chief contribution to progressive politics since World War II has been the liberation of blacks, women, and gays. But the bad side is that there is no longer a single society in which every element struggles with every other under the full, concentrated glare of national attention.

The collapse of dogmatism can also be attributed to a general disillusionment with slogans of any sort, whether propagated by industry, government, the church, the army, or the academy. The hard sell has become bad form.

More subtly, one could argue that the success of dogma has presupposed either a static society (medieval feudalism, for instance) or a society moving expansively and confidently in one direction (nineteenth-century imperialism, enabled by technology, inspired by science, and absolved by its belief in progress). But once the social order is neither eternal nor clearly progressing, trust falters in the design of history (its clarity, its coherence, the very existence of "history" as a mystical entity). We're now living in a post-historical age in which the nature of authority is in doubt. We no longer have destinies, just lives; we no longer want wisdom, just knowledge. Our perfect totem is the computer, which may have "memory" but certainly has no past. ▽

VOGUE, February, 1984

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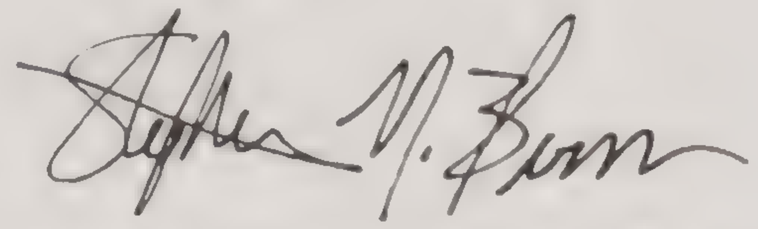

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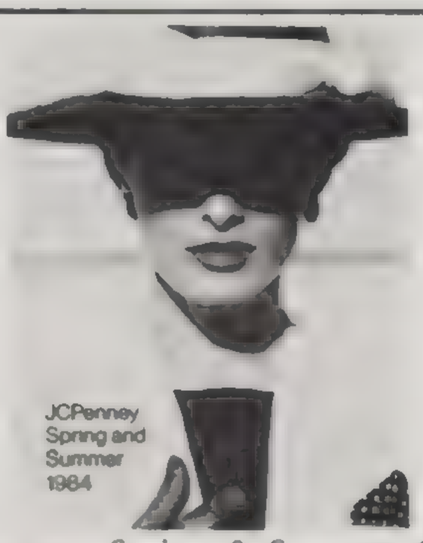

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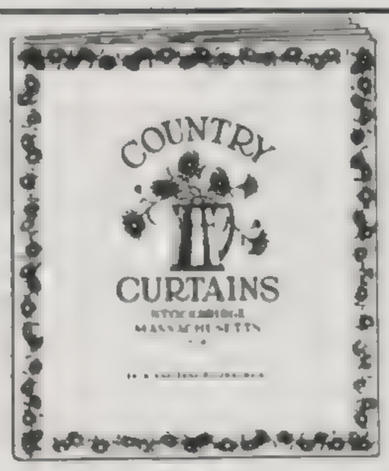

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Your Well-Being

By Barbara Lang Stern

Changing for good: why you form bad habits, ways to break them

Have you ever wanted to change a habit? To stop being late, eat fewer sweets, give up smoking, stop procrastinating? A first helpful step is to realize that whenever you continue behaving in a particular way, it's because you're getting something out of what you're doing—or you'd do something else.

The gratifications of any behavior depend on the individual. For instance, people who are habitually late don't have to wait for others—which to one individual may mean not having to waste precious time, to another that she needn't become anxious about whether the others have remembered the appointment and really want to see her. Someone may keep people waiting as a means of releasing hostility which she can't express openly. People may be late because they don't really want to be where they're going; because they're unrealistic planners; or because they jam-pack their lives with activity either to avoid introspection or because they enjoy the fast track. Whatever the habit, doing it usually *provides pleasure, or offers relief from distress*—especially from a negative emotional state such as anxiety, fear, apprehension, or depression.

C. Tracy Orleans, Ph.D., clinical psychologist and assistant professor of medical psychology at Duke University Medical Center, said, "You have to separate the habit itself from the needs and rewards that become associated with it. For example, a lot of people tell me they relax when they smoke. But I know that nicotine is a stimulant: it raises adrenalin levels, heart rate, blood pressure, and even blood sugar levels. So why do people feel relaxed? Chances are that when *they* smoke, their need is to take a break, to punctuate work. When you're tense, anxious, concentrating, if you take your attention away for even a few seconds, that act, regardless of *what* you do, will feel and be relaxing because you've terminated an unpleasant state of tension. You could equally well be taking deep breaths, drinking herb tea, or looking out the window. But people who light a cigarette erroneously give all the credit for that break and the rewards they feel to the cigarette!

"Once you understand a habit, you often find that the same payoff can be obtained in other, preferable ways," continued Dr. Orleans, who specializes in healthful change. "If you dislike wasting time waiting for people, you can bring along something to do, and limit how long you *will* wait. If you drink, snack, smoke, or come late to combat nervousness or anxiety, you can try relaxation exercises instead. Of course, you also can decide that the benefits of a relatively benign habit are worth the costs."

But why do people persist in behaviors that have clearly harmful consequences? One explanation: "*short-term gratification* is more motivating than the prospect of long-term harm," as behaviorists Ray Hodgson and Peter Miller write in their book, *Self-Watching: Addictions, Habits, Compulsions: What To Do About Them* (Facts on File).

Also, avoiding a negative state (i.e., postponing a worrisome project) will take precedence over creating a positive state (tackling the job to feel proud, productive). "There's no stronger reinforcement than termination of a negative state, and that's chiefly what fuels bad habits," comments Dr. Orleans.

Willpower is what most of us believe we need initially in order to break a destructive habit. "Self-management" is the approach preferred by Drs. Hodgson and Miller. "Every time an individual eats, smokes, drinks, or gambles, the behavior becomes associated with everything around it. A specific room in the house, the time of day, or an activity such as reading or watching television can be a condition which elicits habits. . . . The tempting circumstances must be recognized and a plan of action developed, *ahead of time,* to avoid [them]."

"We need to make the delayed negative consequences more salient and immediately associated with the behavior we want to change," summed up Anna L. Stout, Ph.D., clinical psychologist and assistant professor in the departments of psychiatry and also obstetrics and gynecology at Duke University Medical Center. Among Dr. Stout's suggestions:

- Display a list of delayed negative consequences in places associated with the habit.
- Visualize and imagine how you feel when the negative consequences take over.
- Counteract some of the immediate gratifications of the habit by giving yourself rewards for each step toward change. ▽

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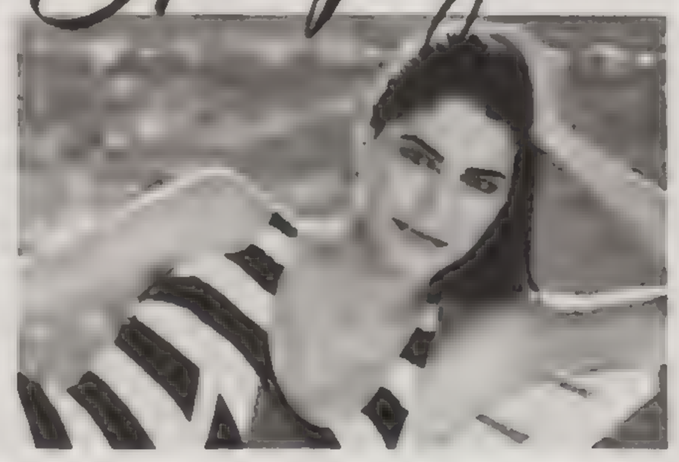

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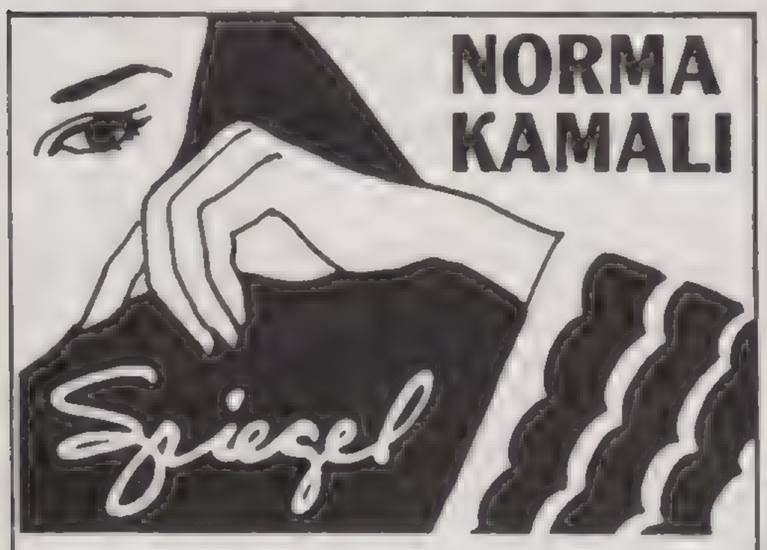

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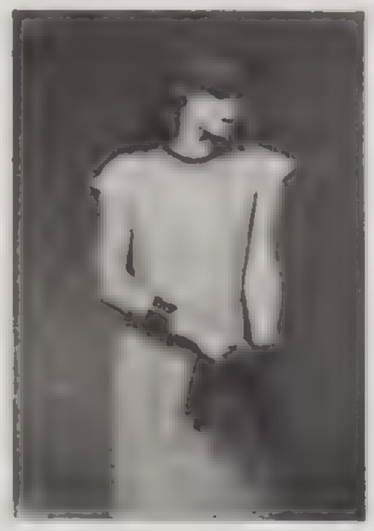

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New Sex Therapy

A GROUND-BREAKING APPROACH THAT'S AS CONTROVERSIAL AS IT IS EFFECTIVE: SEX THERAPY IN GROUPS

BY TRUDY OWETT

Sex therapy—which is, surprisingly often, helpful—is usually a short-term, goal-oriented treatment; it doesn't mean years on the couch concentrating on problems, as psychotherapy and psychoanalysis may. Instead, the treatment identifies the here-and-now causes of sexual disorders and helps the patient put the past aside in order to work actively for a cure in the present.

To make this treatment—classically for individuals or couples—more easily available, more affordable, and, in certain cases, more effective, some sex therapists, notably Helen Singer Kaplan, M.D., Ph.D., are now using sex-therapy techniques in groups.

Considering that most people feel isolated by their sexual difficulties and are too embarrassed to talk about them publicly, it is astonishing to hear Dr. Kaplan report that even the most tongue-tied patients soon find themselves comfortable in a group.

"When I announce to a patient that I would recommend a group," says Dr. Kaplan, "he or she usually anticipates being mortally embarrassed and dreads coming in. But generally, that anxiety completely evaporates in the first five minutes in the group. That's because most patients quickly realize that they are not there to present an image, and that the focus is completely on helping. Tension dissipates because the patients see other people in similar pain."

Dr. Kaplan is the founder-director of The New York Hospital-Cornell Medical Center's Human Sexuality Program and the Helen S. Kaplan Diagnostic and Treatment Center for Sexual Disorders in New York City. Her books, *The New Sex Therapy, Disorders of Sexual Desire,* and *Evaluation of Sexual Disorders* (all published by Brunner-Mazel), are considered required reading for professionals concerned with the treatment of sexual dysfunctions. Her findings have contributed to the field considerably. For instance, after theorizing that the definitions for all sexual disorders were too narrow (a patient was labeled either "impotent" or "frigid"), Dr. Kaplan reclassified human sexual responses into three phases—desire, excitement, and orgasm—and showed that various disorders, requiring different treatment techniques, could occur in each phase. The system was adopted by both the American Psychiatric Association and The World Health Organization in 1980 and has resulted in much more effective treatment for sexual problems.

Dr. Kaplan also integrated sex therapy's earlier task-oriented methods with psychiatric techniques that take in the emotional aspects of sexual problems. This approach is most widely used by sex therapists today. Dr. Kaplan's method combines structured sexual tasks, which patients do in the privacy of their homes, with psychological treatment in the therapist's office. She has found that the same combination can be applied in a group-therapy setting. In her experience, group treatment has often resulted in dramatic improvement in as little as ten weeks.

"Group therapy is best for the otherwise healthy person who has a specific sexual problem," Dr. Kaplan says. "For example,

a person who has a good job and doesn't have any profound psychiatric symptoms, but perhaps can't have orgasms, or suffers muscular contractions that make intercourse painful, or maybe suffers premature ejaculation. For someone with severe emotional and marital problems, brief group sex therapy is not usually the solution."

Straightening out a popular misconception, she emphasizes that "there is never any sex in the therapist's office . . . nobody who is reputable would do this. What happens is that you have a group of people who have specific sexual problems and to whom you give separate, intimate assignments to be carried out at home. These are tasks that are designed to lower anxiety and to increase erotic pleasure, as well as intimacy and love. The exercises could be as simple as learning to touch in a more sensitive way.

"The patients come back each session and share their experiences with others. It is the sharing and the encouragement of seeing how others move through their anxieties and psychological blocks that really facilitate group sex therapy. When the patients see other wonderful people, not people who are sick or deranged—people whom they can identify with—struggling through the same problems, this makes treatment much faster. That is why group sex therapy runs for only ten ninety-minute sessions.

"There are actually two kinds of group sex therapy. One is for couples whose disorder is a result of incompatibilities within the relationship. The other is designed for people who attend the group without a partner. These groups can be the answer for certain problems like orgasm disorders, where there is no need for the therapist to see the couple. And it also solves the problem of the person whose partner is reluctant to come into treatment, or the patient who doesn't have one regular partner."

A typical group has between six and ten members, ideally eight. Dr. Kaplan likes to have males and females together and they can be a diverse mix of ages and social backgrounds. Group therapy offers a wonderful opportunity for people of different generations as well as gender to see each other more sympathetically.

For instance, a fifty-eight-year-old corporate lawyer who was suffering from impotence as a result of unpleasant divorce proceedings was able to give insight and encouragement to a twenty-two-year-old model—she was afraid of sex and non-orgasmic largely as a result of being raised in a household where the very mention of sex was taboo. The unconscious dynamic that helped this young woman was the lawyer's understanding behavior: a respected authority figure had negated her father's anti-sexual message and reinforced the new message that sexual feelings are normal. In turn, the lawyer was helped to regain his potency and sexual self-confidence by the encouragement of the women in the group.

Dr. Kaplan's way of working with groups deals with complicated material—relationships, dreams, the conscious, the unconscious. It confronts the patient's self-destructive behavior, and brings to awareness the anxiety, the fear of success, the fear of love, the fear of pleasure. She is pleased to observe that a surprising amount of trust, caring, and mutual support develops within the group. "Usually, at the end of ten sessions, people are sad to leave each other. It is almost like leaving summer camp or a vacation where you have been very close. But more than that, they usually leave with enormous gains."

A typical example of the effectiveness of this kind of therapy was the outcome of Dr. Kaplan's last group, which had seven members. Four completely attained their goal; the fifth was much improved; the sixth, somewhat improved. The seventh was the same as far as her sexual problem was concerned, but she became aware of what had been blocking her: a profound competition with her mother. Thus she gained information that she could work on in a subsequent group or in individual psychotherapy.

"We just don't put people in group unless we think they are going to do well," Dr. Kaplan says. "And I don't think we ever had anybody who hasn't gained something. Although we don't hope to solve complicated lifetime and intimacy problems in ten sessions, when you define goals realistically and select patients carefully, the results are surprisingly excellent." ▽

Travel Now

Hidden Hong Kong... visiting Brideshead ...latest in livery

By Richard Alleman

he sights, cities, locations, and mystique of Evelyn Waugh's "Brideshead Revisited"—both the novel and the television series—form the theme of Raymond & Whitcomb's nine-day "Brideshead Visited" tours of Britain this spring. Beginning with four days at the Art-Deco-splendid Dorchester hotel in London, the itinerary includes sight-seeing, theater, an Oxford day trip, and a special reception and lunch with "Brideshead" television cast members. After London, the city of York and nearby Castle Howard ("Brideshead" 's main location, pictured above) are the next stops. At Castle Howard, a tour of house and grounds and a luncheon are planned. Final stops: the Cotswolds and Stratford-upon-Avon. Departure dates: April 28, May 12, June 23. Price for land arrangements—about $1500—covers hotels, many meals, touring, and a $100 contribution to your local public-television station.

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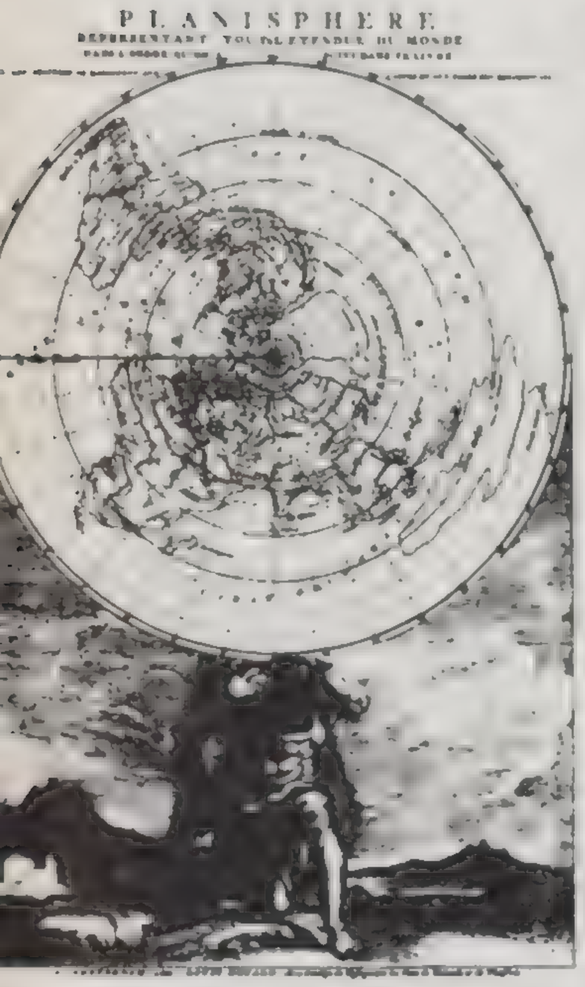
Hong Kong hop

Just an hour by ferryboat from the noise and bustle of Hong Kong, the peaceful island of Cheung Chau is a day-trip target many Hong Kong travelers overlook. On Cheung Chau: fascinating market streets, a handful of beach-view restaurants and harbor-front cafés, and an enchanting eighteenth-century Taoist temple, above. Ferries leave for Cheung Chau from Hong Kong's "Outlying Districts" terminal every hour or so. See page 277.



TRAVELING SHOW

"Silk Roads/ China Ships," a dazzler exhibition documenting the history of trade between Europe and the Orient, begins a grand tour of the United States on February 17 at the American Museum of Natural History in NYC. Offering a rare glimpse at how people, products, and ideas traveled between East and West from 200 B.C. to the early 1900s, the show—organized by Toronto's Royal Ontario Museum—runs through May 12. (*Above:* a 1739 view of the world from "Silk Roads/China Ships.")

For lunch in Los Angeles, a current pleasant place is The Ivy at 113 N. Robertson Boulevard. In the heart of L.A.'s decorative-arts district, the Ivy lures the town's top interior designers as well as movie celebs. Cheerful country-house decor, two sunny terraces; light entrées, sinful desserts. Phone: (213) 274-8303.

STAR CHEFS OF THE CARIBBEAN **On the Dutch side of the French/Dutch island of St. Martin, the good-food news is the recent arrival of French chef Jean-Pierre Capelle to steer the kitchen at the recently made-over Oyster Pond hotel. In summer, Capelle oversees the one-star (Michelin-rated) Domaine de Bassibé in Segos, France . . . and on the French side of St. Martin, the place to dine now is Cul-De-Sac—on the nearby isle of Anguilla (a fast boat ride from St. Martin's capital Marigot). Seems Cul-De-Sac's cuisine—by Jo Rostang of the three-star La Bonne Auberge in Antibes—is worth the trip.**

A good thing going

For glamorous nights on the town, days in the country, airport hops, inter-city travels, Class Act of New York City features one-of-a-kind Cadillac and Lincoln limos with burled-elm bars, twelve-speaker sound systems, fresh flowers, and a choice of some one hundred video movies. Champagne, caviar, and lavish picnic lunches can be arranged as well. Call: (212) 799-8181.

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It's Better In The Bahamas

The Rio Thing!

IN A WORLD THAT'S FILLED WITH BEAUTIFUL BEACHES, THERE'S STILL NO PLACE LIKE RIO. HERE'S WHY. . .

Copacabana: the big beach

Rio is electrifying. A city of superlatives: the best beaches, the best soccer teams, the most beautiful people on earth. The climate is warm, languorous. Beaches give their names to songs—Ipanema, Copacabana. Jungly green hills form the backdrop for this big city by the beach that throbs to a samba beat.

Flying down to Rio is easy to take: overnight flights, practically no time change, *no* jet lag. U.S.-Brazil air fares, until recently a major hang-up for American travelers because of their high prices, have been lowered drastically this season. A favorable exchange rate adds to the enticement of a Rio fling.

For those joining the rush to Rio, we spoke to international editor of Brazilian Vogue, Count Rudi Crespi. Whenever he travels, he knows, demands, and gets the best—be it food, hotel, beaches, buys, or simply beautiful surroundings. Here, his insider tips on what's going on, what's best in Rio now.

• • • • •

On Saturdays, the Copacabana Palace Hotel is the only place to be in Rio for anyone who has not left the city for the weekend. Everyone congregates around the hotel's enormous pool, lunches on *feijoada*—the traditional Saturday dish made of black beans, rice, smoked sausage, hot spices, etc. With it, they now drink *Caipirinha de Vodka,* a potent new cocktail of crushed limes, sugar, and—the new twist—vodka. (The standard Caipirinha is made with *cachaca,* the Brazilian "fire water" distilled from sugarcane.)

Everyone in Rio is breathing more easily these days now that the landmark Copacabana Palace—recently slated for demolition—has been saved and declared a historic monument. Its exterior has already been cleaned and restored, its interior refurbished. Two modern towers—to be built back from the existing structures—may also become part of the Copacabana Palace's comeback picture.

Up the Avenida Atlântica, the small Swiss-run Ouro Verde Hotel, with its distinctive European flavor, is still one of the best on Copacabana Beach. The hotel is always filled; guests should reserve months in advance. The same goes for the Ouro Verde's second-floor restaurant—one of Rio's top hotel *(Continued on page 277)*

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THE RIO THING!

(Continued from page 274)

restaurants—with a knockout view of Copacabana Beach.

The large, opulent Rio Palace hotel and its adjoining arcade of 190 shops thrives. Special attractions for sunbathers are the hotel's two pools: one for morning sun, one for the afternoon. Particularly popular around four-thirty—Brazilian teatime—is the sixth-floor flower-filled tearoom. At the Rio Palace's Pre-Catelan restaurant, master chef Gaston Lenôtre flies over from France regularly to keep the cuisine "haute."

Next door to Copacabana, Ipanema—another lovely, lively seaside suburb—is Rio at its best. Here, Cariocas come to sun and swim on the city's chicest beaches. They also come to shop the fashionable, tree-edged, European-looking streets, as well as to dine and dance.

Visitors staying at the elegant Caesar Park Hotel are plunk in the center of Ipanema. From all guest rooms and from the rooftop pool, there are spellbinding views of the Atlantic. Poolside lunches are especially pleasant in the shade of the tented patio.

Rio's beaches change like fashion. The beach of the moment is Arpoador at the very end of Ipanema; it's also popular with surfers. The runner-up is a short stretch of sand in front of Ipanema's Country Club.

Colonial church in Parati—landmark resort town south of Rio

Rio's beaches are an explosion of color. Three-colored bathing suits are the latest look for both men and women: black, yellow, red; navy blue, green, pink. Bathing suits are smaller than ever. Women's one-piece suits go up and up and up to make the leg look longer and longer. Men's suits called *sungas* are especially brief; Bermuda shorts, however, are the current after-beach affectation for Brazilian men.

In Ipanema, one of the best women's shops is Maria Bonita's on Rua Vinicius de Morais; and for men, the great place to shop is Richard's Boutique at 95 Rua Maria Quiteria. The Brazilian Fiorucci on Rua Joana Angélica is an amusing place—especially for out-of-towners—since it's filled with Brazilian-made things: swimsuits, eyeglasses, and hats.

The most talked-about new restaurant in Ipanema is Le Streghe. Owned and run by a bright rich Italian named Stefano Monti, the restaurant is actually the second edition of Monti's successful Le Streghe in the beach town Búzios. Rio Le Streghe—all wicker and Valentino fabrics—was decorated by Brazilian design star Eugenio Restelli. To order with *(Continued on page 278)*

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1157 ☐ JERUSALEM, ISRAEL: 24-page color vacation guide from the Israel Government Tourist Office

1158 ☐ AMSTERDAM, HOLLAND: "Holland Heart of the Arts"—cultural listings and tours of Amsterdam, plus information on other noted cities in Holland—from KLM Royal Dutch Airlines

1127 ☐ BAHAMAS: "Your Bahamas"—information on Nassau/Paradise Island, Freeport/Grand Bahama, the Abacos, Andros, Bimini, Eleuthera and the Exumas—from the Bahamas Ministry of Tourism

1159 ☐ HONG KONG: General information from the Hong Kong Tourist Association

WHERE TO STAY IN RIO DE JANEIRO

2197 ☐ GENERAL GUIDE: Listing of Rio hotels with U.S. representatives from the Brazilian Tourism Authority

2198 ☐ RIO PALACE

2199 ☐ CAESAR PARK IPANEMA

2200 ☐ HOTEL MERIDIEN

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THE RIO THING!

(Continued from page 277)

the excellent Italian-French food: Cousiño Macul, a red Chilean wine. Dinner for two—including wine—is about $25! For fish, the place to head to in Ipanema is Alberico al Mare—with a small outdoor terrace that's good for dining and people-watching; it's at 236 Avenida Vieira Souto.

Hippopotamus in Ipanema is known mostly for dancing, but it serves excellent food, too. Hippopotamus is a private club—but in Brazil, "private" means that visitors can generally get in: either introduced by friends or through the hotel concierge. (A fat tip helps with the latter.) Ricardo Amaral, the owner of Rio's Hippopotamus, also runs New York City's Club A.

Back in Copacabana, Regine's famous nightspot inside the Hotel Meridien has recently been refurbished and has just been reopened with a terrific bash.

Beyond the beaches and nightlife of Ipanema and Copacabana, Rio is a city of lovely parks—many designed by the talented landscape artist Burle Marx. Besides his public parks and gardens, visitors should try to see some of his beautiful private gardens—especially the one at Jacarepaguá. Again, the hotel concierge should be able to arrange a visit. And for a glimpse at Rio's Colonial past, the seventeenth-century monastery of São Bento in downtown Rio is a dream of baroque architecture; it also houses some of Brazil's best Colonial painting and sculpture.

Also downtown: Rio's Opera House—a mini-replica of the Paris Opera. Check the concierge or the what's-on guides for performance information. To see Brazil's best popular singers, find out who's performing at Canecão—where Ney Matogrosso, Gal Costa, Gilberto Gil, Maria Bethania, Caetano Veloso and Roberto Carlos often headline sequined spectaculars in a vast show space that compares to the Felt Forum in New York City. A nearby favorite restaurant is Club Gourmet at 186 Rua General Polidoro; it's *(Continued on page 281)*

MARCO RODRIGUES

Rio restaurateurs Stefano and Paola Monti

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THE RIO THING!

(Continued from page 278)

owned by local food writer José Hugo Celidonio who is constantly visiting the great restaurants of Europe to keep up with culinary trends.

A thrilling rumor circulating around Rio now is the possibility of building a "Sambadromo"—an enormous stadium where all of Rio's samba schools would rehearse throughout the year and where visitors could go to watch. Even though samba schools currently rehearse year round, it is often difficult for tourists to find their barny rehearsal halls scattered all over the city.

Also off the beaten track: the little fishing towns north and south of Rio that knowing Cariocas escape to for weekends and holidays. South of Rio, the very tropical small fishing port Angra dos Reis lures some of Rio's most glamorous society. The drive here takes about ninety minutes—but most people charter a small plane and fly in, landing at Angra dos Reis on an airstrip carved out of the jungle. To signal its arrival, the plane circles several times above the town, allowing time for those meeting guests to assemble at the end of the runway.

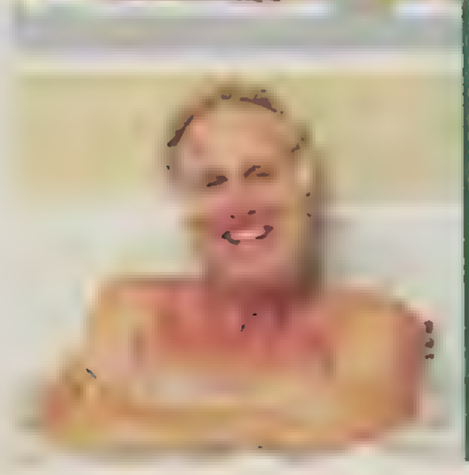
The enormous bay of Angra dos Reis is filled with slick sailboats surrounding hundreds of small islands—many privately owned. (One noted island owner: celebrity plastic surgeon Ivo Pitanguy.) Banana trees grow down to the water's edge and local boys delight in climbing up the trees to bring down dozens of delicious bananas. In this mainly residential resort, spectacular cool, rambling private homes are usually filled with houseguests. For those not staying with friends, the place to base at Angra dos Reis is the Hotel do Frade; its newest attraction, yet another Le Streghe restaurant. Although there are hundreds of quiet, enchanting sandy coves and bays in the area, the magnet beach is Praya dos Morcegos. Packed with people, the scene is like an enormous cocktail party with bronzed bodies jumping from yacht to yacht or swimming ashore.

Rio de Janeiro: the sweep of the beach

South of Angra dos Reis, some forty-five road miles or a short sail away, the ravishing fishing village of Parati—filled with sixteenth- and seventeenth-century Colonial architecture—is classified as a national monument. Parati's two good hotels, both in ancient buildings "dripping baroque," are owned and run by theater folk: the Pousada do Pardieiro hotel by Paulo Autran, Brazil's number-one actor; the Hotel Coxixo by the actress Maria della Costa.

North of Rio, Búzios has one of Brazil's best beaches. By chartered plane, this fishing-village-turned-resort is a short flight from Rio's convenient Santos Dumont midtown airport; by car, it's about a three-hour drive. Constantly cooled by gentle breezes, the beach at Búzios is ideal for sunning (no mosquitoes). To stay, there is the small chic Pousada de Casteja as well as the larger Auberge de L'Hermitage. To dine: the original Le Streghe.

In a world filled with beautiful beaches and glamorous resorts, the life in Rio is still special—and totally enchanting. ▽



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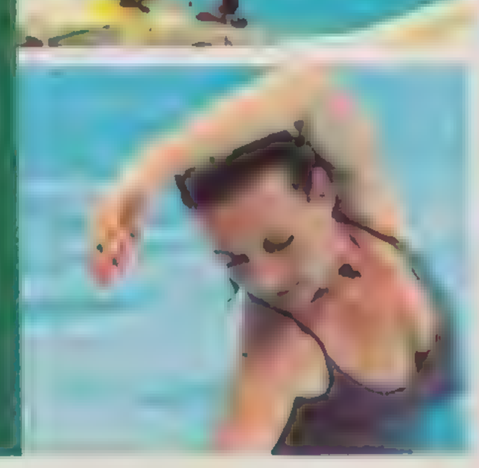

Jerusalem: "the pageant that boggles the senses"

All photos by DOMINIQUE NABOKOV

Going to the Source

IN CERTAIN PLACES, WE TOUCH THE INTANGIBLE—AND NO MORE SO THAN IN JERUSALEM'S OLD CITY

BY BARBARA GOLDSMITH

The New Year invariably jolts me into a short spurt of introspection. I resolve to succumb less to the exigency of the moment and to respond more to the deeper yearnings of intellect and spirit. Usually, by the end of January, I forget my lofty resolutions; but I think this year may be different—and I credit that to a recent trip that took me to the Old City of Jerusalem. There, it becomes evident that "a thousand years are but as one" and that there really is a continuity to life. The Old City, a tiny area less than a half-mile square, has one of the most compressed, richest archaeological histories in the world. One feels one has come to the source of our own spiritual life.

The Old City is divided roughly into four unequal "quarters"—Jewish, Christian, Armenian, Moslem. The diversity of the peoples forms a pageant that boggles the senses. Bedouins, Kurds, Arab women with woven rush baskets on their heads, Franciscan friars in brown cassocks and leather sandals, tourists in dungarees with cameras strung about their necks, Yemenites in crimson and gold embroideries, pale Hasidic Jews with long curled forelocks, sunburnt Israeli soldiers in khaki uniforms—all crowd the narrow streets.

Some of the most holy places in the world are set amidst alleyways seething with life. Stalls from which falafel, pita bread, and taheena are sold are jammed next to tiny shops with colorful garments tacked up on ancient walls. The babble of business, the shouts of children, the smell of Turkish coffee, donkeys laden with linens—all this becomes the background for a walk down the Via Dolorosa while retracing the stations of the Cross. Inside the Church of the Holy Sepulchre, a skull-shaped rock (Golgotha) is believed to be the site of the Crucifixion. It is also said that the skull of Adam is buried beneath this rock.

The commonality of religions is an almost instantaneous discovery in the Old City. The octagonal Dome of the Rock, with its gleaming gold cupola built by Caliph Abd el-Malik in A.D. 691, is located on Mt. Moriah where Solomon's First Temple stood, where Herod's Second Temple was in the time of Christ. Five times a day from the minaret of this mosque, one hears the muezzin's call to worship. "God is great. I bear witness that there is no God but God." But everybody's god *(Continued on page 284)*

Barbara Goldsmith, *author of "Little Gloria, Happy At Last," recently spent time in Israel researching a new book.*

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BRUNO MAGLI

JERUSALEM

(Continued from page 282)

Entrance to Dome of the Rock Mosque

jostles for space in the Old City. Enshrined inside this mosque is a large rock, said to be the place from which the Prophet Mohammed ascended to Seventh Heaven—the most desirable heaven of all. It is also the spot where Abraham prepared to sacrifice his son Isaac. (Abraham was the father of both Isaac and the progenitor of the Moslem faith—Ishmael.)

Below the Dome of the Rock stands the Western Wall, known by Jews as the Wailing Wall because for centuries they were prohibited from worshipping at this holy place near their destroyed temples. Now Jews from all over the world congregate here. The stones of the wall are worn smooth by the touch of reverent hands, and the chinks are crammed with tiny rolled-up slips of paper—entreaties and prayers to God. The top of the Western Wall is now on a level with Mt. Moriah's summit. The valley has been filled with the debris of destroyed civilizations so the Biblical journey of "going up to Jerusalem" no longer takes place.

The archaeological history of the Old City emerges as one of repeated destruction and rebirth. Since 1967, Professor Nahman Avigad, an eminent seventy-six-year-old archaeologist, has been excavating along the Western Wall and in the newly reconstructed Jewish Quarter. Last September, his extraordinary archaeological discoveries were revealed to the public, making the Old City even more exciting. (Before visiting the new excavations, the 1:50 scale model of Jerusalem at the time of the Second Temple—on display at the Holyland Hotel—will help orient the visitor.)

The route to the new excavations passes by a wide square in which a soaring arch is all that remains of the twice destroyed Hurva Synagogue (*hurva* means ruin in Hebrew). Beneath the arch are the remains of an ancient Mikveh (ritual bath). The approach to the new area is through the jammed alleyways of the Arab market. Suddenly, one is disgorged into an area that is wide, modern, all neat stone and glass. Art galleries and chic shops are interspersed with important archaeological discoveries. Almost immediately, a steep stairway leads down into the earth to reveal the northern wall of the city during the second century B.C., as well as a defense wall so hastily thrown up in the reign of Hezekiah in 701 B.C. that it bisects an Israelite house.

Ancient cobbled street in Arab Quarter

Ascending again to floor level, one comes upon a reconstruction of the Cardo, the seventy-two-foot-wide street built by the Roman Emperor Hadrian in A.D. 135. In Jerusalem, the archaeologist uses—as guides to exploration—the Bible, the writings of the period, and the clues found in other excavations. A sixth-century Madaba mosaic depicted the Cardo, but for centuries no one imagined that any remnant of it still existed. Professor Avigad discovered it and, utilizing the mosaic, supervised the reconstruction. Today's Cardo is paved with the original stones and Byzantine mosaic. A reinstalled row of columns re-creates part of the original portico.

Near the Cardo is a twenty-three-foot-thick "Broad Wall," a term used by Nehemiah in the Bible to describe the defense wall of Jerusalem built in 445 B.C. following the Israelites' return from Babylonian exile. Fifty feet below this wall Avigad discovered Babylonian arrows and the charred wood remnants of assault ladders burned by the torches of the defenders when the Babylonians destroyed the First Temple in 586 B.C. Nearby, he discovered an Israelite tower, which is preserved in the basement of a modern apartment building. A wide shaft open to the sky relates the tower to today's world. In the basement of another apartment house, one can see the Burnt House, destroyed by the Romans in A.D. 70.

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Orthodox Jewish Mea Shearim district

constructed Jewish Quarter is the Nea Church. One of the greatest churches of the Byzantine world, it was built by the Emperor Justinian. A rendering of this church appeared in a sixth-century mosaic of churches; but, again, no one knew where it was located. In 1970, Professor Avigad discovered the apse of a church that he felt might be the Nea. Following his intuition, three years later, three hundred feet to the west, he located an enormous building in direct alignment with the apse. A Greek inscription confirmed that this indeed was the great Nea Church.

The Jewish Quarter's reconstruction has been completed; and the archaeologists are now concentrating on the Western Wall, hoping to excavate all the city walls of the period of the Second Temple. The exact location of these walls has unusual importance, because there was a law that crucifixions and burials were not permitted within the city. If, for example, the Holy Sepulchre Church were found to be inside these walls, then religious sites might have to be reconsidered. But in the Old City such archaeological conjecture is not the only issue. For what permeates the atmosphere here are those awesome intangibles from which religious beliefs are born: the feeling of a universe where the nights are black and the stars near. Here is a place that celebrates the wonder of the human soul, of belief, of death, and of resurrection.

There are discoveries to be made in the Old City . . . and in ourselves.

(For more on Israel, see page 277.)

At the bazaar—in the Old City

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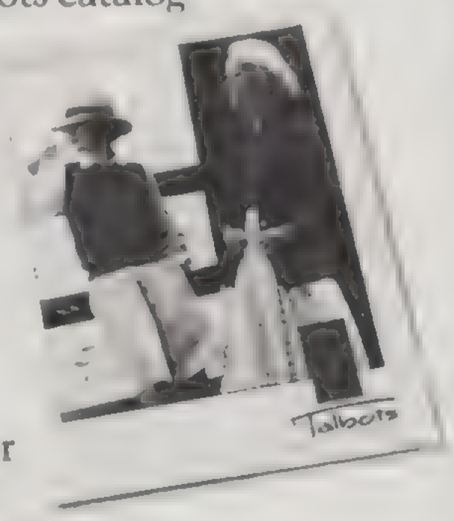

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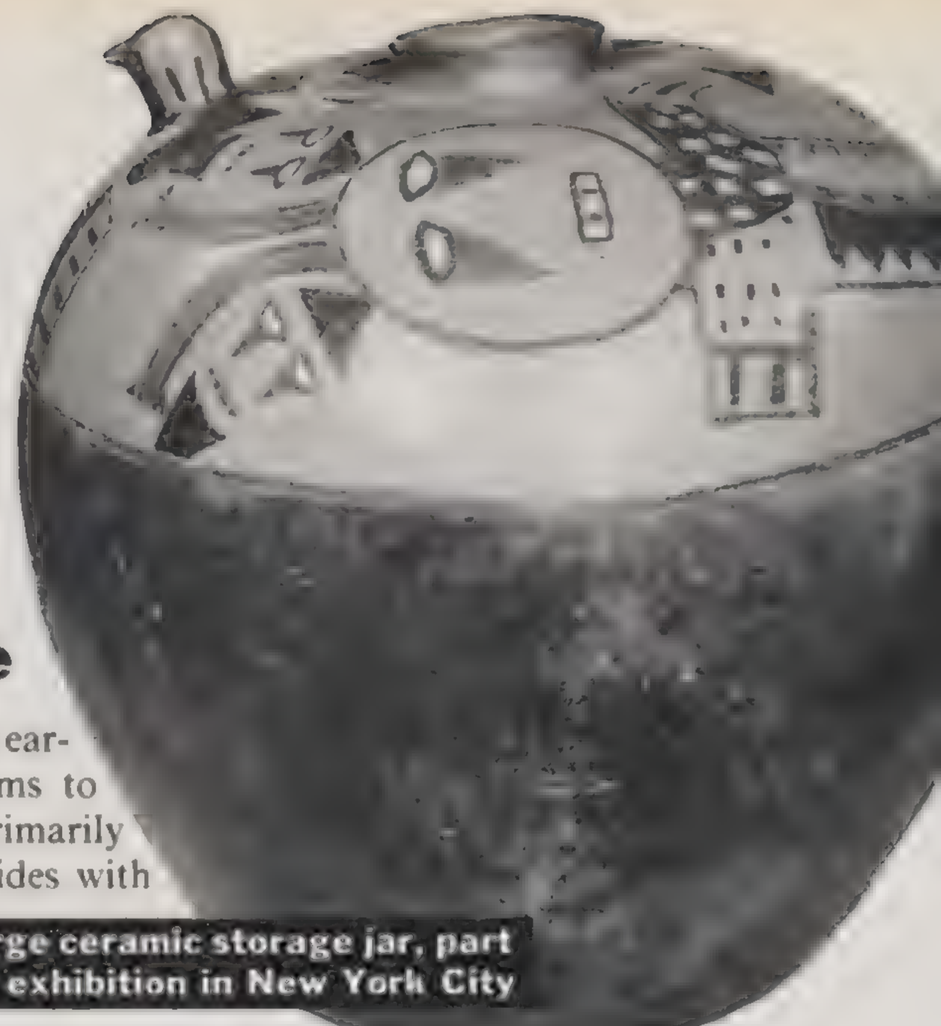

Faces of ancient Peru: large ceramic storage jar, part of a handsome and small exhibition in New York City

By Jeffrey Hogrefe

I have a large ornate cabinet that I think was made by the Herter Brothers in the late nineteenth century. Is there a market for it?

—N.R., New York City

A. To us, Herter Brothers furniture—with its porcelain plaques, rich marquetry, and other ornate devices—may appear to be rich and showy—but to the late-nineteenth-century eye, it was discreet and spare, an American version of the best English Arts & Crafts pieces being made at that time.

Once again, collectors are realizing the subtleties of furniture produced in New York by Christian Herter and his brothers from the 1860s to the 1890s—and prices are soaring. Sotheby's Elaine Whitmire recalls that a piece that sold for about $10,000 two years ago may now bring twice that amount, with "fancy" pieces, light and Japanese in flavor, commanding the top of the market. Examples can be seen in the new High Museum in Atlanta and at The Metropolitan Museum of Art in New York City.

Charmingly ornate inlaid rosewood side cabinet, 1880, by the popular-again Herter Brothers

Q. *We bought this neoclassical dining-room suite in the 1940s. It was designed by T. H. Robsjohn-Gibbings, an American, and we'd like to sell it now. What is the market for his designs?* *—S.H.F., Washington DC*

Fancifully carved limewood and sycamore table, c. 1937, by witty American designer/writer T. H. Robsjohn-Gibbings

A. Terrence Harold Robsjohn-Gibbings was a designer and writer who turned out several humorous slim books roasting American decorating habits and, from the 'thirties on, a dazzling array of modern neoclassical furnishings. He satirized slavish imitations of eighteenth-century antiques in *Goodbye, Mr. Chippendale*, but he was not against antiques per se—as can be seen in his famous adaptation of the Grecian *klismos* chair, or in the riot of classical devices—putti, dolphins, winged sphinx, satyr hooves—on some of his other pieces.

Interest in his early furniture seems to be on the rise, primarily because it coincides with the current taste for Post-Modern design. But the market is still in its infancy. Sotheby's Sarah F. Hill reports that prices for most of Gibbings' work, particularly his 1950s designs for the Widdicomb Furniture Company, tend to fall below $700. Some of the early or one-of-a-kind designs, however, like the pieces sold at Sotheby's in 1980, formerly in the estate of Conrad Hilton, have brought more than $10,000, and there is keen interest in the *klismos* chair (at least one pair has sold for $8000).

Collecting and the law

For the first time in twenty years, The Metropolitan Museum of Art in New York City has put out a selection from its collection of ancient Peruvian ceramics. It's a small and handsome exhibition (through February 5) of relatively unknown, and rather subdued, pre-Columbian artifacts. It should have been received without much fanfare. But, the exhibition comes at a time when the government of Peru (along with other Third World countries—Mexico, Guatemala) is aggressively seeking to restore its patrimony, which it claims was stolen by such colonial powers as the U.S., Germany, and Great Britain. The show, *Desert Valley: Early Works from Ica, Peru*, doesn't contain any stolen Peruvian ceramics, according to the Metropolitan. The problem is that, if it did—or if Peru merely claimed it did—the Museum would be vulnerable to a civil and criminal claim that it owns stolen property, according to Ashton Hawkins, secretary and general counsel of the Metropolitan.

The solution—or at least a beginning—has been under consideration for some time in the U.S. Senate. Last year, New York's Senator Daniel Patrick Moynihan drafted a bill that would protect collectors of allegedly stolen artifacts against criminal prosecution. Unfortunately the bill died in committee, and there is no proposed legislation pending, as of this writing.

Should you be in favor of further legislation, write to your Congressman or Senator expressing support now.

Note: Among the festivities across the country to celebrate the bicentennial of the beginnings of American-China trade, are: "A Toast To China," on February 10, at the John Hancock Observatory, fifty-two stories above Boston, for the benefit of the China Trade Museum; a benefit lecture on February 20 at Christies, New York City, for the same Museum and for the China Institute in America.

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VOGUE'S View

Backstage story: spring collections...international jewels...working style

AT PERRY ELLIS...

The show begins: final adjustments from Perry Ellis, left. The moment before Lise Ryall opens his spring '84 collection

WHEN THE SHOW GOES ON

At American collections for spring, the story behind the showing: style—at Perry Ellis, Zoran

What goes into a show? At Perry Ellis, for this spring's collection: thirty-six models—men, women, all photographic models and, as a consequence, some of the best-looking (and most expensive) young faces and bodies in the business. Their job: in two hour-long showings, to present 168 total outfits—clothes, accessories, shoes—to buyers and press. The output, for spring, of Perry Ellis

Thirty-six dressers—young fashion students, mostly, are there to help models change in and out of clothes fast. Gerard Bollei and staff supervise hair, Bonnie Maller and an assistant do makeup. There's a music supplier, sound crew, lighting crew, security men—not to mention caterer, whose job is to feed all of the above between the day's two runthroughs. That, of course, does not include: a crew to set up bleachers in Perry's showroom, three assistants hired simply to handle invitation RSVPs, three penmanship pros including a calligrapher for seating cards. A dozen part-time sample and production people are hired on—one working full-time just on buttons and buttonholes. A video crew. Printer and graphic artist for both program and invitations. A photography session with model Lise Ryall to produce the program's cover. Madderlake for flowers—including a bridal bouquet for each show. Patricia Underwood and staff created, for Perry, special hats; Barry Kieselstein-Cord worked gold link bracelets, silver headbands, platinum tasseled jewelry.

And then there are the one hundred or so people at Perry Ellis, almost all involved with the event.

Final tab for this one day: over a half million dollars—all, says Perry Ellis, "to have it open, clean, as natural as possible." As fashion shows go, there are certainly more extravagant productions.

As much as fashions change, so, too, do fashions in presentation. This season, Mary McFadden may have created an ode to the Medicis—complete with Statue of Liberty-like gold crowns; break-dancers stopped a group show at the Fashion Institute of Technology: For the most part, staging of American fashion collections are pretty tame affairs.

U.S. designers—in part as a contrast to some Europeans—take a Yankee pride in offering up clothes, not theatricality: a minimum of "props" and stage-y accessories. Clothes are not present simply for impressiveness. But the event is not tossed off lightly. Says Perry, "It's the one opportunity a designer has to show clothes to people generally important in the industry. A collection is what this business is all about."

And, somehow, each designer's style comes through: Carolina Herrera's "Dancing Cheek-to-Cheek" music sets up her long dresses in a way that's totally foreign to Ralph Lauren's safari-style "Flame Trees of Thika." In Bill Blass's Pierre Hotel audience are Nan Kempner, Jerry Zipkin, Mica Ertegun. At Perry Ellis: Amy Irving, Mariel Hemingway, Ron and Doria Reagan, Joel Grey.

For the thousand-or-so people who came to Perry Ellis' spring shows—the hundred photographers, fashion reporters and buyers, the French, Italian, Swedish, and dozen Japanese journalists—details are taken seriously: A naturalness in a model's makeup, her walk, her hair. No nail polish. Each model is chosen carefully for each outfit; each garment is fitted, at least twice, on that model. Perry designed his showroom to accommodate his shows—even down to a one-way mirror window so he can stand backstage and watch the show in progress. Perry determines the seating of each guest, the name of the season's styles, colors and fabrics, even his invitations' stamp: this year, with a single balloon—not the stamps sold with balloon groupings.

Why? Says Perry, "One can't have a collection without details. They become what's exciting. But, in the end, what you see is clothes. The show *is* the clothes."

("View" continued on page 298)

The show on a storyboard, as buyers, press will see it. Each outfit there is sketched, swatched, pegged with a model's photograph

Before show time, below, right, on the runway. Not just the clothes explain spring at Perry Ellis: it's the hair, makeup, shoes, music, models' walk, models chosen.

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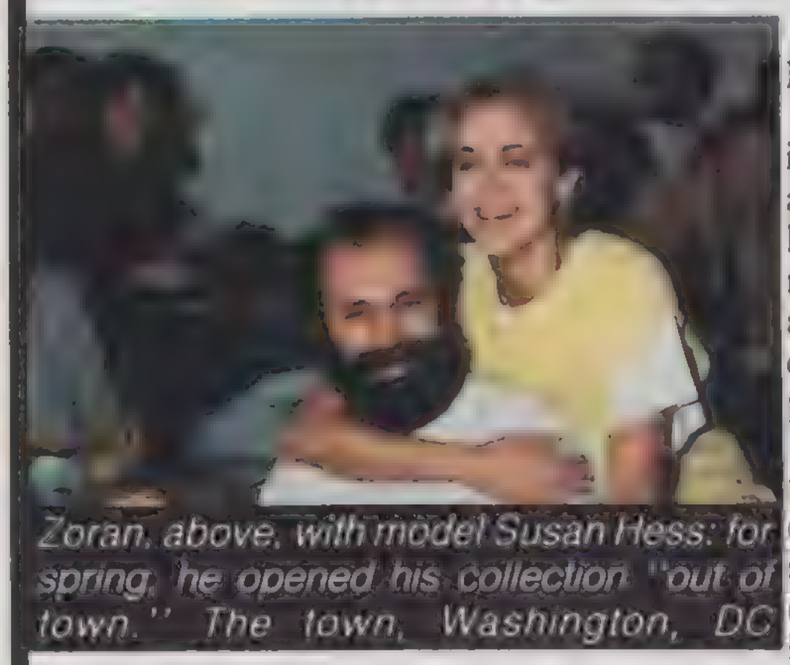
THE SHOW GOES ON: AT ZORAN...



Zoran, above, with model Susan Hess: for spring, he opened his collection "out of town." The town, Washington, DC

There are no pre-show fittings at Zoran. When clothes are essentially sizeless, small details of fit are hardly relevancies: Zoran's pieces have no zippers or buttons, a minimum of seams. For a Zoran opening, the other givens: there will be no runways, no props, no theatrics—not even formal invitations received. Buyers, press, and clients know, pretty much by word-of-mouth, when the show will be: As an unwritten rule, Zoran presents his clothes on the last Friday of New York fall and spring collections. This year, for the first time ever, not at his stark downtown New York loft but at his year-old Connecticut Avenue boutique in Washington, DC.

"Opening" is also something of a misnomer: Zoran's style of showing is always informal, unpretentious, deliberately relaxed. "That's the only way I know how to do it," says Zoran. It's also a matter of fashion philosophy: "Clothes are to be sold, to be worn, not to be fantasized about. If I wanted to do theater, I'd work for a movie company."

And so, in his all-white shop in DC: There was, quite simply, Zoran for spring—new cotton knits, new brown pieces worked with black, less-is-more dresses with deep-V backs, a short sarong skirt to knot at the waist, new knits in a buttery coloring. Five models—Esmé, Margaret Donohoe, Susan Hess, Jeff Aquilon, Michael Ives—all Zoran pros—modeled, mingled, sampled lunch. Guests—Helga Orfila, Jane Ikard, Mrs. Zbig Brzezinski, her daughter Mika—perched on floor, futons, risers; and the lunch, flown down from Balducci in New York City—prosciutto, breads, fruits, cheeses—was no catered affair. Zoran shopped for it himself at the New York grocery.

More of Zoran's paring down: no jewelry, no accessories except mostly flat shoes. (Zoran's new ones for both men and women are identical—flat, stripped-down penny loafers.) John Matsura supervised the minimal makeup; the only extravagance in showing was silvery coloring that Christiaan sprayed—applied outside, on the street, much to the pleasure of passersby—on the five models' hair.

The color gave added luxury, a sheen to Christiaan's easily handled haircuts. (Zoran believes that the most beautiful of natural hair colors is silver.) It also washed out easily. "I don't think it's enough to just have a good haircut," says Zoran. "You have to take care of that hair."

Much, for Zoran, like a clothes showing: cared-for, totally simple, individual. *("View" continued on page 302)*

ZORAN, MASTER MINIMALIST, TAKES HIS SPRING CLOTHES TO HIS WASHINGTON, DC SHOP. HIS STYLE: A SHOW THAT'S AS PARED-DOWN AS HIS WAY OF DRESSING—NO RUNWAY, NO PROPS, JUST ATTRACTIVE PEOPLE . . . AND MODERN DRESSING.

Zoran's style—the very least, at its very best: a narrow column of a dress; ribbed knits, below. The one "accessory," above: silvery hair by Christiaan

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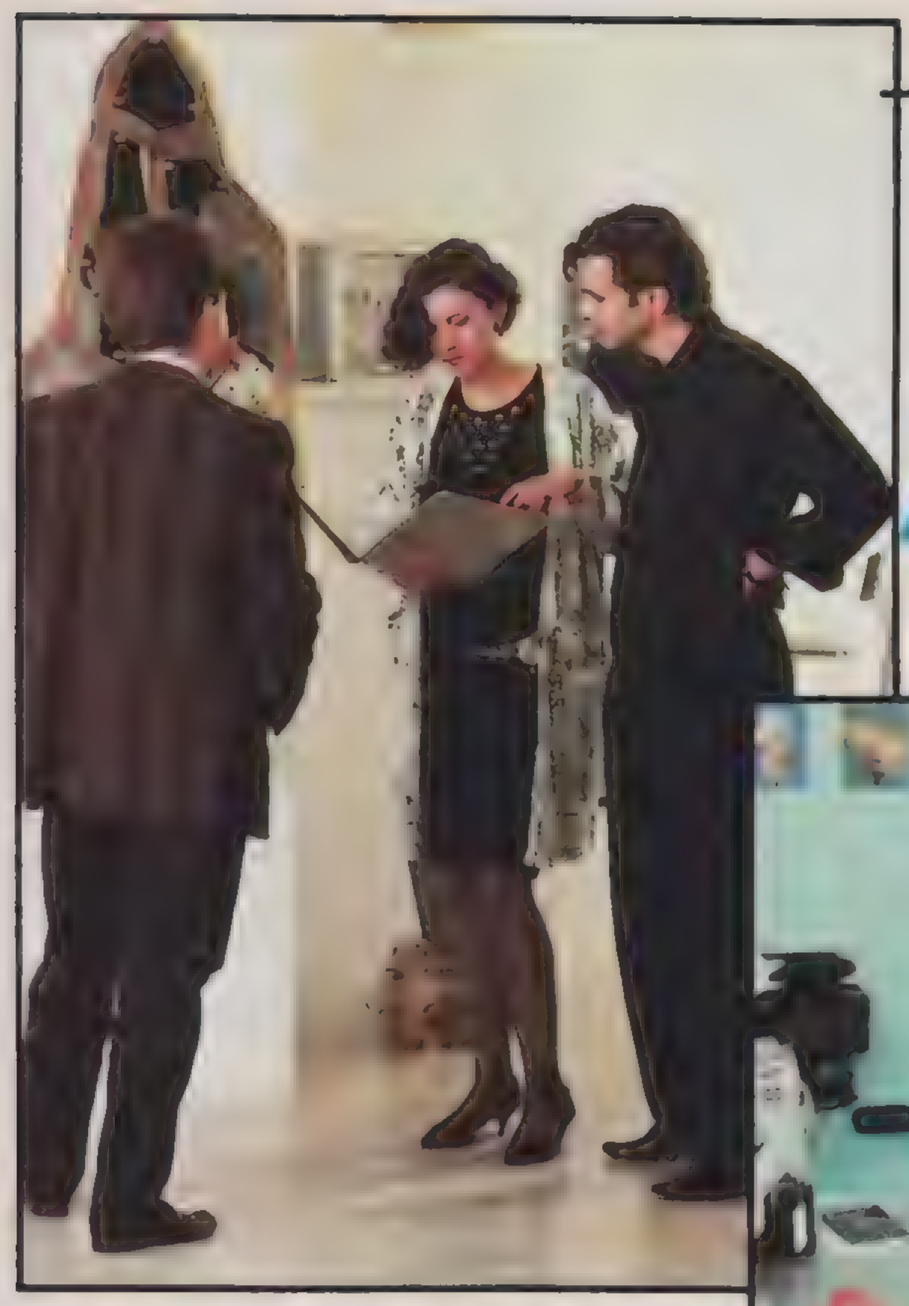

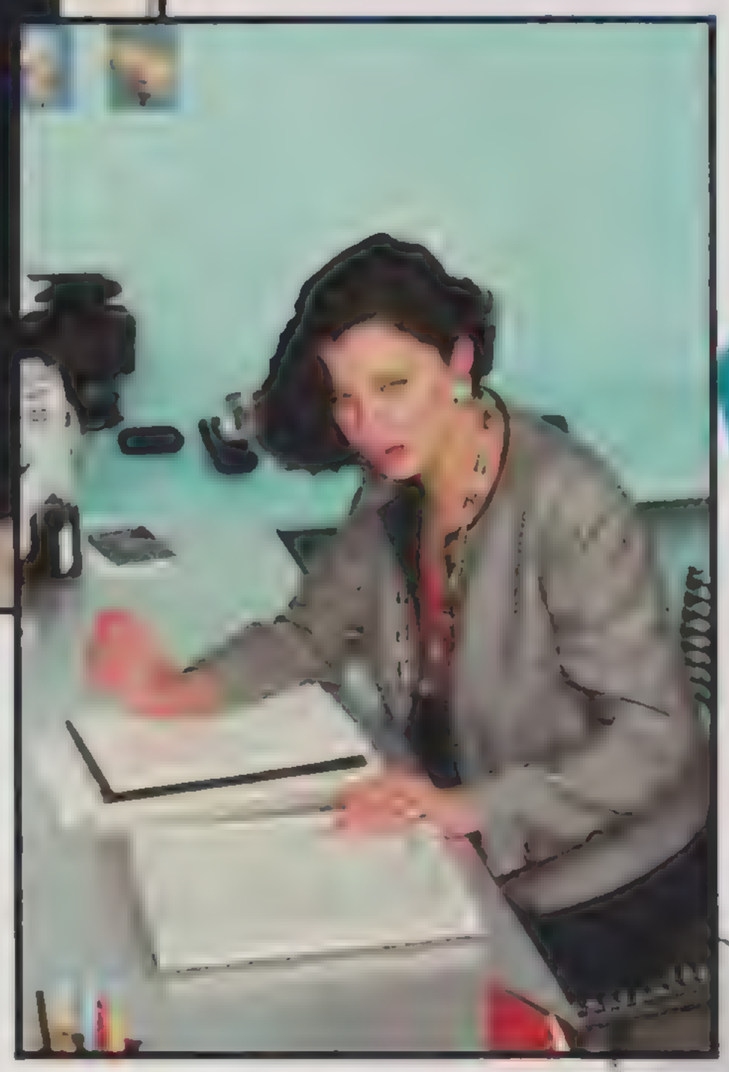

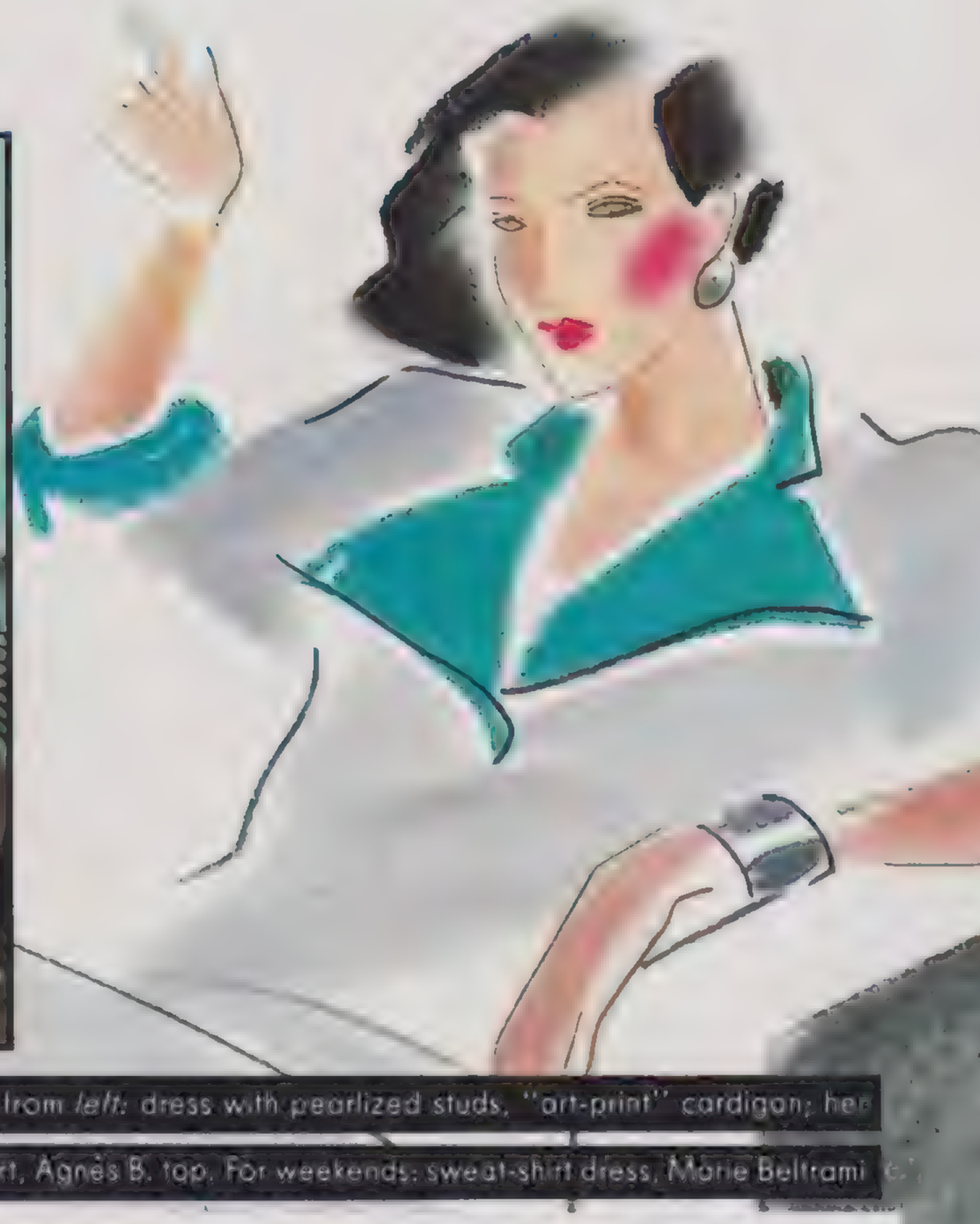

Bénédicte Siroux's style, from *left:* dress with pearlized studs, "art-print" cardigan; her favorite Chanel jacket, skirt, Agnès B. top. For weekends: sweat-shirt dress, Marie Beltrami

STYLE-
IN A MODERN SETTING

For Paris-born Bénédicte Siroux—former model, now vice-president of Furniture of the Twentieth Century—"style" means an environment, a way of dressing, a way of life

It's a minimalist's dream: A large, wide, open loft with swathes of white gauze flung across the windows ("Curtains make the room intimate—especially when they're transparent"). The "decoration": a dramatic, angular, dead-center staircase, a thick triangle-of-glass coffee table held by rough stones, paintings by Gerard Garouste, by Bénédicte's parents—even in the cavernous marble bathroom ("Why not? They're only oil").

Where Bénédicte Siroux lives is as much a reflection of her view of what's modern as her dressing is—and the loft is not the only NYC interior that's deeply interested her: in the last four years, she and friend Maurizio Benadon have renovated some twenty-six apartments in the Chelsea building that also houses the showroom for Furniture of the Twentieth Century—a startling compendium of some of the world's best-known design names in modern furniture: Ecart International, B.D., ACDco., Memphis, Zanotta, Bonetti & Garouste, Forrest Myers—furniture created with much the same impetus as art.

The dresses—the clothes—that take Bénédicte from lunches with clients to innumerable museum exhibitions to shopping the world for design ideas—work on an equally minimalist basis. "I love white walls because they are a beautiful background for colorful paintings; you can change the environment often and fast. It's the same with dressing. I'd rather have a few basic dresses than twenty special ones. And if I choose basic colors—black, grey, white—then accessories make it."

Accessories that Bénédicte collects by the dozens and are kept easily-at-hand: a department-store display rack filled by oversized modern earrings, several aquariums of belts, necklaces. The result: much in the way her basic-white bedroom changes moods with a change of paintings, bedspreads, a bouquet of flowers, a basic black dress gets "a thousand looks" with the addition of a belt, a coat, bright shoes. As for her favorite Chanel suits: "I always wear them. I don't know how you could ever tire of them."

For her, the most striking difference between New York and Paris: "New York is all about work. Paris is more about thinking than doing, because people have security from their sense of past. But Parisians also have a complex: they're defeated before they try. At least in New York you do it, then see how you succeed."

the name game, continued...

The lure of "designer" whatevers—car interiors to cassette players—may be waning, but designer bed linens never stop. Newest are Japanese: hard on the heels of their clothes.

There's more than a commercial logic: The best of new Japanese fashion is marked by innovative fabric design, colorings, textures: seemingly, easily applicable to fabrics-for-home. Issey Miyake's new bed-and-bath Cannon collection has unusual color blockings, raw edges on unbleached cottons, indigo blues. But Comme des Garçons, for their New York store, may have taken sheets furthest from traditional rosebud patterns. The "designer" style? Comme des Carçons' cotton sheets are simply all black. *("View" continued on page 306)*

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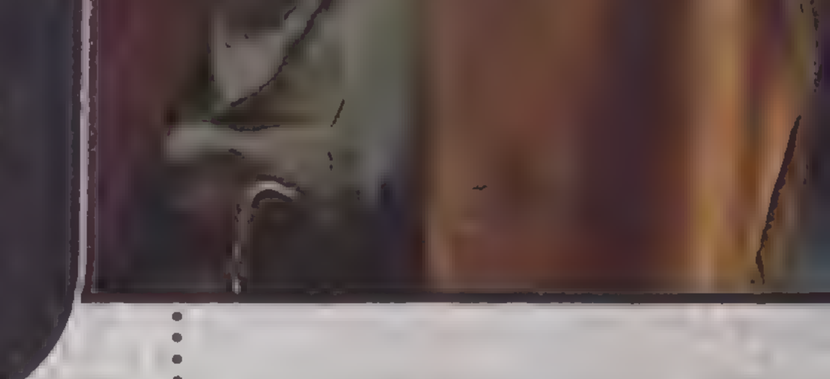
THE ODD—FASHION—ODYSSEY OF CHAIN-MAIL MESH: FROM ARMOR TO NEW ACCESSORIES TO A SLINKY WAY TO REVEAL THE BODY, IT'S COME A LONG WAY FROM PRINCE VALIANT



Gianni Versace, for one, sends models down the runway in sensuous chain-mail dresses (not, surprisingly, a contradiction in terms), in metal-work sarongs and T-shirt tops . . . and, clearly, they're not a passing flirtation: Versace has experimented with these glittery, attention-grabbing pieces for six years. For spring, he had mesh in abundance . . . and he is not alone. Perhaps it's an extension of the season's sequins and beads; but, increasingly, designers are using metal mesh: in mufflers, bags, dresses.

"Chain-mail mesh is sensuous; it molds to your body like a second skin," says Anthony Ferrara, mesh clothing designer for U.S. firms Whiting and Davis and Contemporary Apparel. "Chain mail reflects light better than sequins or beads and is less expensive. It's more durable than any other fabric."

Durability, as Whiting and Davis know, is hardly the question. This firm produced metal mesh over ninety years ago: the stuff of Victorian ladies' handbags. As legend goes, in 1929, a physician at a meat-packing plant cut up his mother's bag to make a worker "armored" gloves: thus began a business of metal-mesh protective clothes—for butchers, steelworkers. Modern mesh fashion's come, to Whiting and Davis, just recently: drawstring bags, gleaming mufflers, tops—sleek pieces with lighter metals, deep sheens.

Shimmer—at night—may well be the key. "Mesh captures light and gives dimension to painting unlike any other fabric," says Douglas Ferguson (a far-from-traditionalist designer who also produces painted-leather clothes and furniture). "The stuff asks you to move." Move it does: this fall, Ferguson outfitted Joffrey Ballet dancers in metal-mesh minis, color-rippled dresses.

A long way from Gianni Versace? While Ferguson is taking custom orders for chain-mail dresses, he's also at work designing six-foot-square silver-mesh door curtains for a customer's black-leather dining room. Americans have a talent for "practical."

("View" continued on page 310)

Chain mail, above right, emphatically updated: Whiting and Davis' python-patterned mesh muffler, tied at the neck; above left, one of designer/painter Douglas Ferguson's early sketches—of a backless chain-mail dress—to glimmer, move on a Joffrey dancer

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view

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Marina B. does not wear an abundance of jewels; in a simple skirt and silk blouse, she looks more like a woman at home outdoors in the sun—looks more like the champion sailor that she is—than a maker of some of the world's finest—diamond, ebony, cabochon emerald and ruby—jewelry. But a discreet vanilla-colored card announces the first public New York City exhibit of Marina B.'s jewels . . . and at that "exhibit" one might well come across a Rothschild or a Guest, duchessa or count, a name—well, such as Hapsburg. Marina B.—tailorer of extraordinarily modern gems on a far-from-ordinary scale—has only one shop, an atelier in Geneva; but she does travel with her onyx and diamond earrings, her chokers, her minaudières—travel, with the "season," to Gstaad, Monte Carlo, St.-Moritz, to Kuwait. The "B." in itself is a strong calling card. Marina B. was born Marina Bulgari.

In a world-famous jewelry family, Marina's precious-gem education began in school days. In 1976 she founded Marina B., her own firm; she developed her own unique cut of stone, a shape somewhere between a heart and a triangle: "There's a geometry in all my jewelry." Its other characteristic: "The feeling that pompousness is not something that makes sense today." Hence, the limited edition, the one-of-a-kind pieces—gold, diamonds, ruby and emerald cabochons on a choker of white quartz; a giant sapphire on a steel neck band; diamond earrings cooled by black onyx.

Says Marina: "The trend, today, is to shop around" in a jewelry world of "big organizations." About building her own—big—organization, she says, "The problem is I want to run it all, control every display." For the moment that means, for Marina B., not an empire of boutiques—but travel and jewels, by invitation.

By Marina B.: Three bands of triangle-cut diamonds, above—to wear as a single broad choker or on their own; left, a one-of-a-kind tortoiseshell elephant "evening bag," two years in the making. The animal's pearl nose turns to open the bag

WHAT'S UP: IN A SEASON WHEN MEN'S TIES HAVE BEEN SHOWN ON WOMEN TO SOME CHARMING EFFECTS—A PINK SATIN BOW TIE AT YSL, A MAN'S LONG TIE KNOTTED INSOUCIANTLY LOW AT ARMANI—CHARVET, PARIS' PREMIER SHIRTMAKER AND MEN'S HABERDASHER, IS OPENING ITS FIRST U.S. BOUTIQUES: ONE FOR MEN, ONE FOR WOMEN, BOTH AT NYC'S BERGDORF GOODMAN. *("View" continued on page 312)*

Sketch by LISA MANN DIRKES

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What's new: "classics," updated...new top-name shops...dressing in "art" or for the Olympics... spring changes: charm

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's coming? If you're talking of one of the first changes you can make for spring—of some small element of fashion that makes you feel, for a new season, as though you're dressing differently—some of the best fashion you'll find may well be new stockings.

There are new tights, in subtle taupes, greys, and blues, to layer over other hose, to put with socks for remarkable mixtures of texture. Bright-bright-color textured tights can wake up winter-black clothes; you'll even find new fishnets scattered with metal grommets. What's newest, though—and quite beautiful—are some delicate, painterly uses of color on sheer hose: subtle washes of taupe and fawn brown on a finely knit stocking, trellis-like patternings of color, stockings with a painter's strokes of real color.

And much like the season's best new hats, interestingly—the softest, often-weightless straws, flirty boaters and berets—there's always a bit of immediately apparent charm: And when you're dressing, you'll find, these new stockings are some of spring/summer's small—but very real—pleasures.

Perhaps there's a decided taste for traditionalist accessories at this moment, but Hermès, for example, can barely keep their classic ''Kelly'' handbags in stock (the newest ''Kelly,'' for spring, is in elephant hide). Long necklaces hung with a cross this season have shown up--giant-sized and bejeweled--at YSL and, less suprisingly, at Chanel. For spring, now, Milan's Prada is selling rhinestone crosses; Fabrice, in Paris, has a black wooden cross hung on black crystal beads. Scooter, the Paris shop that has a knack for kicking off costume-jewelry trends, is stocking cross necklaces in their full range of tarnished-metal colors . . . . Those classics-of-classics, long chiffon scarves--in white or in soft pale colors--are being shown as ascots or looped around the neck, à la Isadora Duncan, at Perry Ellis, at YSL, and Chanel. Some layers-of-chiffon skirts, chiffon dresses, have shown up in spring collections but Paris's Jean-Paul Gaultier may well have given chiffon its newest turn. With humor, he's worked a black chiffon top for a black-tie night: cut, giant-size, to closely resemble a classic Lacoste polo shirt.

What's new? At the house of Chanel, a new Chanel boutique on Paris' Right Bank Avenue Montaigne, a few doors down from such names as Ungaro, Dior, and Caron. The shop—opened for Christmas—is Chanel's largest in Paris to date—larger than its flagship shop on Rue Cambon—and set up to house not just Chanel perfumes and clothes but the full line of Chanel shoes. This season, too, at Chanel what's "new": Chanel has revived, only for their Paris boutiques, three famous fragrances—Cuir de Russie, Gardenia, Bois des Iles—first brought out by Mademoiselle in the 1920s .... Paris' Azzedine Alaïa—best known for his body-hugging leathers and knits, his broad leather belts and "wrap" gloves—in something of a switch has opened his Left Bank atelier, where he designs, cuts, sews—as a well-stocked boutique for clients. But Azzedine, too, for Americans, has something closer-to-home: He's formally opening, this month, his newly Andrée Putman-designed boutique on Beverly Hills' Rodeo Drive—his first in the U.S.

"Some of the first changes to make for spring, the most charming fashion: new stockings"

In all the intellectualizing of new Japanese fashion this season—the sighs over some deliberately ragged-and-tattered clothes—it's best not to forget many of these pieces' inherent humor. Witness Comme des Garçons: For their SoHo New York store, now, they've devised new ''forward fashion'' handkerchiefs: In black, grey, navy, and white, in loosely woven cotton, the handkerchiefs are apt to come in somewhat less-than-purely-traditional shapes. One handkerchief is black and cut with large holes: You see, that's become something of Comme des Garçons' ''signature.''

Whether fashion is—or ever can be—art is easily debatable: now WilliWear president Laurie Mallet and designer Willi Smith, in conjunction with New York City gallery owner Ronald Feldman, are offering up the other side of the coin—turning art to fashion. They've commissioned some twenty artists to create T-shirts to be distributed—through stores and galleries—by WilliWear. The artists, among others: Dan Friedman, David Stoltz, architectural firm SITE, graffiti painters Kenny Scharf and Keith Haring. The T-shirts, easily, could be hung on a wall; in truth, they're "art" meant for wearing. . . . In a year of plenty of asymmetrical clothes—pull-on tops with uneven edges, slanting hemlines, side-wrapped sarongs—L.A. designer for Theodore, Norma Fink, has the ultimate "asymmetric": a crinkled silk or linen shirt with only one sleeve. She calls it a "one-arm bandit.". . . Fashion, clearly, is an increasingly international mix; that may—or may not—be true for children's wear. When Texan Susan Pignatelli—married to an Italian, living abroad—first designed her Carobello clothes for small children, all destined for the U.S., she had handmade for both boys and girls the ultimate in traditional tiny dressing: piqué dresses with covered buttons, fagotting and lace, hand-embroidered silk blouses, velvet knickers, lace bibs. She now, in her second season, is pretty much making these exquisites for girls. Reason: "In America, men would rather see small football jerseys on any-size boys."

Is the Olympics a fashion event? Considering the number of supposedly Olympic-style clothes coming from designers for spring/summer, maybe so. L.A.'s first lady, Ethel Bradley, wife of mayor Tom Bradley, is even undergoing an "Olympic makeover" for the summer sporting. To promote California fashion talents, she's done everything from attend a pre-Olympics workout at The Palms spa, Palm Springs, to plotting out hair and makeup with California beauty experts. For pre-Olympics and for all Olympic events, Mrs. Bradley will wear California clothes: workout wear by Wendy Gray and Tickets, day clothes from such West Coast designers as Carole Little and Patti Cappalli and Ruben Panis jeweled evening gowns. Says Mrs. Bradley, "I have long been a supporter of California fashion." For the Olympics: not just "Made in America" but "Made in California."

—KATHLEEN MADDEN

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WHAT TO KEEP IN MIND AS A NEW SEASON STARTS—

THE IDEAS, THE LOOKS THAT MAKE A DIFFERENCE

Let's start with the fact that this is a new season. More than that: it's a season of new fashion ideas, a season in which familiar terms take on new meanings. Things are not always what they seem to be; and if you want to get the most out of what's happening, you have to be aware of certain changes.

Clearly, one of the biggest changes—in fashion thinking. But it is not, to put things in perspective, a change that's happened overnight. At the start of fall/winter, we were talking about new currents and cross-currents in fashion. Over the last few months, those cross-currents have proved influential; they have "nudged" fashion in a new, freer direction, have loosened up several strict fashion categories, and have brought new ideas into play. Not all new ideas have been equally successful—or equally attractive as worked out—but from the best thoughts have come new fashion energy and some very real changes.

A key difference—reflected in every area of dressing—the change in textures. At the start of the spring season, it's a change that has seen the more classic lightweight wools and flannels replaced by linens, cottons, silks. And that's only part of the story—all of these have changed in turn; they have a gutsier character, a more interesting "hand," and a much more seasonless aspect. One reason for the latter fact: along with a change in texture, a change in coloring. A year ago, we were focusing on a sharp palette of black and white. Now, while you will see some black, there is a range of more neutral, earthy colors that predominates—deep greys, putty beiges, khakis.

Another variable this season: length. Obviously, shorter vs. longer is not the point—fashion thinking has certainly gone beyond hemlines. But you may be surprised at the variety of lengths and their appearance at unexpected times of day: a much longer, below-calf skirt for day . . . a much shorter dress at night. We've said it before—and it bears repeating now—the key is proportion, not length. Another key: line—while narrowness prevails, there are bigger, looser, oversized shapes especially in tops. What bears repeating here: the word "balance"—with something oversized on top, you want something narrow, something sharp to balance the look.

With these differences in mind—a look at the season's high points . . . the most welcome, most likable changes for spring . . .

A good starting point: the way coat dressing has become a major factor in day dressing. Now, coats anchor a look, provide finish, and give you a little more. Since these are no longer "standard" coats, you have a more relaxed feeling, a more free-wheeling charm . . . in everything from an oversized linen duster-coat to a man-scaled trench . . . to a bigger, shorter cardigan coat . . . to a streamlined raincoat.

To the same end—that of providing finish for day—suits and suit equivalents. What's changed: the best versions of the real thing are—nine times out of ten—pants suits, pants suits based on a man's suit—in linen, in pinstripes. They add a sharpness, a raciness to day dressing.

Good news: from the various elements for day, there are singular pieces that can be picked out to wear with something new, or with something you already own. Example: wonderful hip-holding, hip-wrapping sarong skirts in a variety of textures . . . an easy cardigan jacket in a gutsier linen—very spare, very modern . . . or a casual jacket—and here the influence is clearly safari—that's very relaxed to go with something black, or something in the same casual mood.

There is terrific color this season—not as a constant theme—but as a point of contrast or as a special effect. There's the sizzle of a yellow raincoat over a black dress and jacket . . . the delicious "shock" of a fuchsia tie with a black blouse and trousers . . . the brilliant colored edge on a dark jacket . . . the hit of a muffler, socks, or earrings in color. At special moments, usually at night, color as a total look—color dazzling enough to be ornamentation in and of itself.

There's the obvious difference of narrowness at night. What makes it even more striking this season, the total body-focused way of dressing that goes with it. There is bareness at every turn—cut-in sleeves, bare backs, bare shoulders, legs bared . . . bias cutting that reveals the body . . . a new lingerie dressing with the thinnest veilings of fabric that reveal or suggest bare skin.

Another change at night: instead of blatant dazzle, "softer," more subtle adornment. Instead of an all-sequin top, an edging of sequins or a rhinestone halter. And the kind of color we've been describing—combined with this body-conscious dressing—is as attention-getting as anything jeweled.

It's a season filled with charming discoveries. There are delightful straw hats—not as a hat "message"—but as a softening touch with clean-lined clothes. . . . In jewelry, one-of-a-kind pieces or pieces that give that impression, their character is so unique. . . from the fantasy flowers of an exuberant stone cuff to a wooden link bracelet. . . from pale frosted-crystal earrings to the jolt of bold, strong color in a geometric shape. And, in a season of terrific sandals, a high-heeled sandal at night that's in bands of silvery "lace" or a bright red wedged sandal.

In a sense, when we talk about a change in fashion thinking, we're talking about the tip of a very large iceberg. Fashion changes, obviously, reflect change on a much broader front. What's significant this spring—a confident, straightforward attitude evidenced not only in the move to sparer clothes but in the move to shorter hair—hair that brings with it a very real sense of freedom. In makeup, as well, there's a move to minimalism, to natural colors. The common denominator: a move to what enhances rather than to what camouflages. Underlying everything, there's a great pleasure in this new simplicity and lack of artifice—it's one of the key differences in a season of differences. . . differences that start with fashion at its best—from the New York Collections—on the next page. . .

AMERICA

The fashion: **Norma Kamali's** signature jumpsuit: big-shouldered, body-small, in black with color flashes—the cinch belt, muffler, striped socks and lace-up sandals. Hair, Yannick for Jean-Louis David, NYC; makeup, François Nars. Details, stores, last pages this issue. Team players, *left to right:* Gary Haight; Gary Sampson; Marc Behrend (masked—one of the team's two goalies); Tom Hirsch, Phil Verchota; Scott Fusco (partially hidden); Paul Guay; Mark Kumpel.

Eddy Kohli

HOORAH!

**Charging!—
into an issue
with the best
of the New York
Collections,
the best of American
style—the spirited
style of the U.S.
Olympic hockey team...
the youngest,
fastest team ever
to go for gold...**

the strong beat of color

In and out of the New York Collections—and a constant source of delight—strong, brilliant color. Color as a way of changing the look, the mood of fashion. Color as a way of getting the message across fast—as you'll be seeing on these eight pages: key points of the season, all in . . . color!

Color on color on color, *left:* from **Stephen Sprouse.** His long-sleeved cobalt-blue mini "tank dress" in wool knit; green midriff tank top; orange cardigan with a green vest on top; hot-pink muffler. And—one of his sensational big-scaled knee-length cardigan coats in hot-pink wool!!! Tank dress, about $325; scarf, about $80; tank top, about $174; cardigan, about $433; vest, about $325; coat, about $1296. Barney's; Ultimo, Chicago; Linda Dresner, Troy MI; Lou Lattimore, Dallas. These eight pages: hair, Yannick for Jean-Louis David, NYC; makeup, François Nars. Details, last pages.

The color "environments" on these pages, inspired by Russian Constructivist theater sets, were created especially for Vogue by Dennis Ashbaugh, a leading young abstract painter. Ashbaugh's early work was strongly influenced by Constructivist geometry, but his new paintings reflect an interest in expressionism and in the figure seen in exciting new art.—B.R.

Eddy Kohli

Unique—the mix of textures, the different proportion in coat dressing at **Geoffrey Beene,** *left.* His small, leggy black turtleneck dress of cotton knit with an easy, squared black linen 3/4 "short-coat." And the bite of a long raincoat in slicker-y yellow cotton—it's a whole other way of "dressing" for day. Coat, about $480. Dress and 3/4 coat, about $1590. Late February at Altman's; Cyreld, Brookline MA; Nan Duskin; Montaldo's; Jacobson's. To order at Liberty House, Honolulu . . . . Irresistible!—the combined effect of narrowness, bareness, and dazzling color, *opposite*. **Oscar de la Renta's** long sapphire silk charmeuse evening dress—a chain of rhinestones accenting bare skin, a soft bow at the waist. About $770. Late March at Elizabeth Arden Salons; Nan Duskin; Lillie Rubin-South & West; Neiman-Marcus; I. Magnin; Frederick & Nelson. Details, more stores, last pages.

Eddy Kohli

Charming: the offbeat combination of color, the unexpectedly softer shapes in cotton gauze from **Norma Kamali,** *left.* Soft, boxy mustard-colored jacket over a slide-y white dolman-sleeved top, and full suspendered "jumper-skirt" with big patch pockets, in mustard. More color: a glimpse of her classic pink pull-on pants under the skirt; violet bow scarf in cotton gauze at the neck. Jacket, about $72; skirt, about $86; top, about $32. Bloomingdale's; Nan Duskin; Sakowitz; Bullock's; Liberty House, San Francisco and Honolulu. . . . Racy—bold color and knockout shape at **Bill Blass,** *opposite.* His short, narrow, bare-back red linen dress, edged and strapped in navy linen —a real sizzler! About $825. Carrick's, Denver CO; Amen Wardy, Newport Beach CA. To order at Saks Fifth Avenue. Details, see last pages of this issue.

Eddy Kohli

Subtle—
the baring
of a shoulder,
the revealing
of a leg . . .
and a dress
that moves
beautifully
on the body,
left. **Halston's**
one-shoulder
bias-cut
evening dress
in emerald
satin-backed
crêpe with
a pointed
asymmetric hem.
Halston Originals.
About $1030.
Late March
at Saks
Fifth Avenue;
John Baldwin;
Neiman-Marcus;
Sakowitz; Frost
Bros. To order
at Balliet's. . . .
Beguiling!—
the smallest,
flirtiest dress
anywhere,
right, from
Oscar
de la Renta.
With a short
navy faille
skirt, banded in
velvet; delicious
shirred silk
taffeta top
in hot pink
with a "bustle"
and edging
of tiny ruffles;
navy velvet
straps. About
$650. Late March
at Georges
Rech, NYC;
Nan Duskin;
Martha, Palm
Beach and Bal
Harbour;
Balliet's;
Frost Bros.;
Nordstrom,
Seattle. Details
last pages.

Eddy Kohli

The all-out seductiveness of evening dressing at Geoffrey Beene

This season's Geoffrey Beene finale: a series of irresistible evening looks based on a new lingerie dressing, with the thinnest yardings of fabric—concealing, revealing, suggesting. A beautiful example, *left*, his long, narrow, two-piece black

...liet's; Sakow-... Impact of a different kind, *right*. Against black, against the ...kness of a ...kline, the ...ong modern

Polished Performance liquid makeup; Transparent Buff Moisture-Balanced powder. These pages: hair, Edward Tricomi for Pipino-Buccheri; makeup, François Nars. Details, last pages.

Eddy Kohli

THE NEW YORK COLLECTIONS

ETME EVENINGS OF GEOFFREY BEENE

In the context of this lingerie dressing, familial themes take on a new meaning. His new evening pajama, *far left*: the sparest little tank top, collarless cardigan jacket, ankle-cropped pants—all in an [illegible] edged in silver. Fabric,' Hamilton Adams. About $1690. Late Feb. at Martha; John Baldwin; Cyreld, [illegible] Amen Wardy, Newport Beach CA. To order at I. Magnin [illegible] sheerest black silk chiffon evening "coat" lace medallions on the sleeve—slipped over a narrow dress of [illegible] Goodman; Sara Fredericks at Bonwit Teller, Boston; Nan Duskin; Claire Dratch, Bethesda MD; Neiman-Marcus; [illegible]

A new polish, a racier beat to day dressing

PART OF THE ATTRACTION: THE DASH OF A BIG BIG COAT; THE CHARM OF A SMALL, BODY-FOCUSED DRESS

. . . AND COLOR!

On these eight pages, symbols of the very finished, city-oriented dressing that's one of the strengths of the season. Starting with coat dressing, an important theme in the news. Everywhere: big, generously scaled coats, the finishing touch over dresses, skirts, trousers. The one by **Stephen Sprouse,** *opposite page*—short, strong-shouldered, collarless—in chrome yellow wool lined in very pink silk satin. Agnona wool. About $1465. Bergdorf Goodman; Linda Dresner; Ultimo, Chicago; Lou Lattimore, Dallas. . . . Another theme: the prevalence of a small, close-to-the-body line. Perfect example, *left,* **OMO Norma Kamali's** big-shouldered, hip-length leather top paired with a very narrow tiger-printed suede skirt. Top, about $500. Skirt, about $475. OMO Norma Kamali, NYC. These eight pages: hair, Ezel for Bumble & Bumble, NYC; makeup, François Nars. Details, next to last pages.

Penn

a new polish to day dressing

When push comes to shove, the look many women keep coming back to is—a classic silk shirt and trousers. And nobody does that better than **Ralph Lauren.** Case in point, *left,* his perfectly pure simple shirt of ivory silk, and ungimmicky, impeccably tailored trousers in a wonderful textured silk plaid. All it needs for day: a narrow buckled belt and one of the season's gutsier low-heeled sandals or shoes. Shirt, about $196. Pants, about $258. Bloomingdale's; Polo/Ralph Lauren, Short Hills NJ; Rich's; Hudson's; Polo/Ralph Lauren, Dallas and Houston. Rolex watch. Tiffany. . . . Even in a season when oversized coats are key, **Geoffrey Beene's,** *right,* is a standout—its super shoulders and scale the result of ingenious cut—not padding; its fabric an unexpected light-as-light linen in a neutral that's the color of rope. Fabric by Agnona. About $860. Late February at Bonwit Teller; Nan Duskin; Jacobson's; Balliet's; Sakowitz; Neiman-Marcus. Details, more stores, see next to last pages.

Penn

a new polish to day dressing

More of the current emphasis on coat dressing—a concept that's come into its own, *left,* **Stephen Sprouse's** man-scaled midcalf navy coat of wool gabardine. A wonderful proportion over a smidge of wool/silk chemise dress that's sleeveless, small and narrow . . . a wonderful look over almost anything in your wardrobe. (All fabric, Agnona.) Coat, about $1350. Dress, about $370. Both at Barney's; Linda Dresner; Ultimo, Chicago; Lou Lattimore, Dallas. . . . And another of the season's crop of small, body-defining dressing; one, by **Jean-Paul Gaultier,** *right,* in a strong red-and-black plaid, the collar and cuffs in black cotton knit; the skirt wrapped and held at the hip (another key theme) . . . its whole stance a little breezy, a little racy, and very, very attractive. About $730. March at Barney's; Ruffles, Cedarhurst NY; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Maxfield, Los Angeles; Clubissimo, Canada. Details, next to last pages.

Penn

a new polish to restaurant dressing

Good "restaurant dressing" is usually hard to come by. Not so this year. One of the knockout looks, by **Bill Blass**, *left:* an oversized checked silk jacquard jacket—easy as a shirt, big enough to be a coat—over a tiny camisole of herringbone silk chiffon; a slim, short wool gabardine skirt . . . texture, pattern, and shape combined in a very modern way. Turnout, about $3490. Mid March at Saks Fifth Avenue, NYC; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; Liberty House, Honolulu; I. Magnin. . . . . Clearly part of the season's message: the impact of color, i.e., *right,* **Oscar de la Renta's** beguiling small-bodied silk dress, wrapped and held at the waist, lean through the hips . . . in multicolor "balloons" on brilliant yellow. About $800. Late March at Saks Fifth Avenue; Nan Duskin; Kaufmann's; John Baldwin; Balliet's; Sakowitz . . . *Beauty Note:* Another winner from Oscar de la Renta, his new fragrance, Ruffles. Details, more stores, next to last pages.

Penn

At night: the allure of the body in barer, sparer dresses...

The message at night: one of body-conscious narrowness that's evolved to its most alluring limit . . . together with a bareness that exposes a shoulder, a back, for even more enticement. And, no matter how bare and narrow the dress, there's the delight of something more—in fabrication, in design, in appeal! A ravishing example, from **Bill Blass:** a long slip of black silk crepe with a shimmering branch of sequins embroidered down the side, with slender straps criss-crossing the back. About $6040. Late February at Saks Fifth Avenue, NYC; Nan Duskin; Martha, Palm Beach and Bal Harbour Fl; Bal-liet's; Neiman-Marcus; Carrick's, Denver; CO. . . . . *Fragrance Note:* An enticing, fragrance—the floral bouquet of Bill Blass for Women. These four pages: hair, Edward Tricomi for Pipino-Buccheri; Gerard Ballet at the Galleria; makeup, Rumiko Hirose. Details, see next to last pages.

Deborah Turbeville

More of the allure of a narrow line; of skin revealed, of arresting approaches to design and ornamentation—what you get with **Bill Blass's** white silk crêpe dress, *opposite page*: a long, straight column; the elongation heightened by bands of navy beads down one side; the bare dress delivered by cut-out shoulders and a side slit. About $3000. Late February at Martha; Neiman-Marcus; Bullock's; Bachrach; Neiman-Marcus; Frost Bros. . . . And, from **Mary McFadden,** *this page*: her signature pleated column of a dress, glistened with a silk tunic; bra[illegible] About $1[illegible] Marshall H[illegible] Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Hattie Birmingham MI; Balliets; Frost Bros. Inst[illegible] ion details, more stores see next to last pages.

Deborah Turbeville

From Ralph Lauren, a strong upbeat collection that begins with his vision of "a woman in very lacy Victorian clothes . . . paired with rugged khakis, authentic African jewelry." A look that starts here—with sarong skirts—now, in longer lengths . . . And his signature contrast of fabrics—suede with the refinement of paisley; gutsy twill over thinnest handkerchief linen. On these four pages, where the message begins, *right* and *opposite page,* with a wonderfully slide-y dark-taupe suede V-neck pullover top; a deep red-and-navy floral printed cotton sarong skirt. Top, about $538; skirt, about $238. Saks Fifth Avenue; Polo/Ralph Lauren, Haverford PA; Polo/Ralph Lauren, Palm Beach; Polo/Ralph Lauren, San Antonio. . . . *Left:* Close up on Meg Tilly, one of the prettiest makeup ideas for spring—a soft, minimalist look: a smudgy eye, neutral lips with a hint of pink. . . . *Beauty Note:* The colors here, from Ralph Lauren Cosmetics: Walnut eye pencil; Pink Suede Delicate Lipcolor. These four pages: hair by Yannick for Jean-Louis David, NYC; makeup, Kevyn Aucoin. Fashion details, see next to last pages.

Steven Meisel

The refreshing ease, the wonderful texture mix of Ralph Lauren

...worn by Meg Tilly, *an enchanting twenty-three-year-old actress who in "The Big Chill" plays Chloé, the young teeny-bopperish girl of the 'seventies "me" generation up against the 'sixties "we" generation, was also co-star of "Psycho II," and is not, so she says, your "typical young actress with a burning desire to act, live or die." In fact, she'd set out to be a dancer (hence her amazingly firm, limber body which was so much in evidence in "The Big Chill") until she was injured as a teen, then tore a ligament while filming "Amadeus" in Czechoslovakia. Only now, has she given herself* (Continued)

More of the essence of Ralph Lauren, of the delicately-rugged-but-comfortable mix he does best . . . a look that calls for the right sporty, strappy, flat sandal each time. *Left,* one of his signature looks this season: a man's (but not quite!) shooting jacket with the best zip-and-tie elements of a windbreaker, in a tan cotton twill that looks like it's really been "broken in." The surprise—the way it's worn—over a charming little white handkerchief linen camisole with embroidered front; a beige cotton floral printed wrap sarong skirt. Jacket, about $178; camisole, about $268; skirt, about $238. Henri Bendel; John Freeman, Tyler TX; Haberdashery, Mammoth Lakes CA; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. . . . More of that Lauren ruggedness-and-charm, *opposite page:* a wonderful hempy ecru linen patterned sweater, very loose, very easy, over a box-pleated skirt in a white linen. Sweater, about $250; skirt, about $278. Bonwit Teller, NYC; Filene's, Boston; Garfinckel's; Polo/Ralph Lauren, Palo Alto CA; Polo/Ralph Lauren, Honolulu. Fashion details, last pages of this issue.

Meg Tilly (Continued) totally to acting, though she still manages three hours of ballet a day. "I'm happy acting," she says, "but there are not many good roles for girls my age. There are better parts for older girls, so I lie. But when I show up at the audition, they laugh. It's obvious how young I am from my looks."

Happily, in her new marriage to forty-three-year-old producer, Tim Zinnemann, whom she met while doing "Tex," one of her first films, age is not a problem. They got married on her one day off from "The Big Chill" . . . And then, this untypical young actress went back to work the very next day.

a clean-lined charm— a different thinking — at Calvin Klein

skirt, matching long-sleeved T, and new long, arrow vest in ose cotton knit. Skirt, about $170; T, about 130; vest, about $230. ord & Taylor; ks-Jandel; eiman-Marcus; Magnin; Nord- trom, Portland; aton's, Cana- a. . . .And *right*, new, collar- ss shirt-jacket in grey flax linen, beautifully cut, solutely spare. its own, or this, over an- er collarless . here, a linen T. , about 30; T, about Blooming- s; John Wanamaker; aks-Jandel; John Baldwin; Sakowitz; Frost Bros. *Beauty Note:* A modern, no-makeup-look, enhanced with just a bit of color . . . From Maybelline, Pure Plum lip color, Silvery Slate eyeshadow and Smokey Grey liner. Makeup, these four pages, Margaret Avery; hair, Odile for Bruno Dessange, NYC. Details, more stores, see next to last pages.

Arthur Elgort

Arthur Elgort

Also symbolic of this season's collection, the looks here, with a lean, elongated line—narrow, focusing on the body—and real depth of coloring: deep navy and rich taupe brown, tones that play against each other and against black. . . . *Left,* a different approach to two-piece dressing—the slim navy cashmere "cardigan" tunic, about $350; matching straight skirt, about $380. Macy's, Herald Square; Filene's; Nan Duskin; Burdines; Jacobson's; Balliet's. . . . And *this page,* in ankle-length taupe matte jersey, Calvin's sensational draped, back-plunging evening dress, about $350. March at Saks Fifth Avenue; Kaufmann's; Woodward & Lothrop; Gidding-Jenny; Ruth Kishline's Country Clothes, Evansville IN; Marshall Field's. Details, additional stores, next to last pages.

Her life is a series of amazing twists, from Hollywood child to Barbarella to Hanoi Jane to—now—big-time tycoon and one of America's most-admired women. Here, Fonda talks about the turning points of her life ...and what's next

FONDA: DRIVING PASSIONS

BY MAUREEN ORTH

Fonda kneels facing the big wind machines and the camera, and waves her new Workout sweat shirt into the breeze. Her smile dazzles on and off, and then Fonda decides to strike one of her most famous poses: balanced on her hip with one leg straight out and the other straight up hugged against her head—one of the contortions of the 'eighties that have so effectively replaced her clenched fist of the 'sixties. Immediately it is apparent that the camera is her friend and time is not her enemy.

Without binoculars it would be impossible to see this woman is forty-six years old, and a mother—also a wealthy entrepreneur, a best-selling author, one of Hollywood's most acclaimed actresses and successful producers, a political wife, an outspoken activist and one of the country's most admired women who is still disliked by millions.

In Hollywood, however, she's led the way for successful actresses to produce their own films; and in publishing she's simply a phenomenon: sales of 1.25 million hardcover copies of *Jane Fonda's Workout Book* at $19.95, two years straight on the best-seller list; the Workout video tape, the most successful ever made; and the Workout record, two million sold. In addition there are a highly profitable book and tape for pregnant women and a 1984 Jane Fonda calendar that features health-food recipes. Another book for older women is on the way, and so is a new, tougher Workout tape called "Challenge." Now there are also Workout clothes. So far the millions generated by these endeavors go to a cause: in November of 1982, Fonda's husband, activist and writer Tom Hayden, was elected to the California State Assembly in a campaign that ran up bills of nearly two million dollars. Fonda also supports his grass-roots organization the Campaign for Economic Democracy.

Fonda is a paragon of total energy, but the most striking thing about her is her total control. Whatever furies may be raging inside her, she holds a great deal in—which is crucial, perhaps, if you're given to extremes and fear letting go. Every so often, though, Fonda gives an indication that there might be a softer, more human person within. On the way to a political event after a hectic day recently, she put her head back on the car seat, closed her eyes, and said, "Wouldn't a wonderful French dinner be good right now, with a nice bottle of wine?" When someone suggested she go and have just that, she replied, "Just fantasizing," and kept to the horrendous schedule.

It's not easy to be a symbol.

Fonda, however, considers herself an actress first. She is currently developing five film scripts, is talking to Barbra Streisand about their starring together in a historical epic about lady garment workers, and will star this spring in an ABC made-for-TV movie, *The Dollmaker,* as an uprooted Appalachian mother struggling to survive factory life in Detroit.

The day I interviewed her, Fonda had awakened at 5:30 A.M. to run alone for an hour around the perimeter of Central Park; she had appeared before millions on *Good Morning America;* posed for hours for Vogue, sandwiching business meetings in between appointments, and made a speech at two different political fundraisers. This interview was conducted in the photo studio between light-meter readings, at the makeup table, and while her hair was blown dry. It was continued in the back of a car on the way to the fundraisers, including one where Andy Warhol presented his red, white, and blue portrait of Fonda. It was midnight before she got back to the airport hotel.

Early the next morning she flew *(Continued on page 415)*

Earrings, Elsa Peretti of Tiffany. Details, last pages.

King

Along with her fitness commitment, a desire for un-gimmicky exercise clothes that really work...

FONDA: DRIVING PASSIONS

Since the day The Workout opened, women have asked Jane Fonda to "do" the kind of exercise clothes they wanted—and needed. Now, four years later, after collaborating with dance/theater costume designer Theoni V. Aldredge *(far right)*—who understands how to construct clothes that *move* on the body—Fonda is bringing out a line of exercise gear. It will begin appearing in stores later this month under the Jane Fonda Workout label.

The collection represents Jane's ideas of comfort, fit, and fabric. Two thoughtful shapes: the full-cut shorts (on Jane, *right*), nice for women not—yet—in the best shape. And the oversize classic Oxford-cloth shirt *(left)*, to wear as a cover-up—here, over her basic grey leotard, tights.

These exercise clothes work hard—and work well—for every woman... whatever her body type or fitness level . . . and can be layered for warming up, and, as you exercise, peeled . . .

These four pages, hair, John Sahag; makeup, Alberto Fava. Manicure and pedicure by Elisabeth Drabinski. Details, stores, last pages.

King

People are talking about...

Classics and rebels, maleness and women, theater and babies....

Sex, Destiny, and Germaine Greer: What's happened to the buoyant, sneering feminist who gave us *The Female Eunuch*? Germaine Greer is now advocating motherhood as the ultimate career. By Tina Brown

A well-balanced Australian has a chip on each shoulder. The fight against the mother country's philistinism and insularity continues long after Australians make their Qantas leap. Repatriated in Britain, they shame the slothful natives with their intellectual vigor. They become omnivorous autodidacts, lastingly agog at their own daring escape, hurtling between reference libraries compiling the biggest bibliographies you've ever seen. Put them on a story about the price of whisky and they become experts on the history of Scotland and the biochemistry of grain. "Read Dante, then learn Italian," Clive James, the Australian critic and funnyman, once exhorted me. His own vacation had been passed, not lolling beside a pool like his intellectual peers but toughing his way through original texts in the Biblioteca Laurenziana in Florence.

Australian-ness is central to the understanding of Germaine Greer. Her feminism was first a "V" sign to her roots and second a "V" sign to the world she'd adopted. Middle-class Melbourne gave her the rage to write *The Female Eunuch.* English superiority to the middle-class Melbourne made her back up her anger with almost desperate erudition. "One more word out of you and I'll clobber you with Chaucer" is the unstated message of that extraordinary book. The core of her argument was that "female energy has been repressed and women have come to accept a passive sexual role. Our civilization has deprived them of the scope and contacts with external reality which could be the path to release."

Her next, *The Obstacle Race,* relied on even more frenzied scholasticism to flesh out the thesis. She had begun to write a book about female creativity and found herself up against the mystery of there being no female Titian or Da Vinci. She set off in her battered Ford on a three-year trawl through the archives of two continents. She didn't find a Titian (he doesn't come up often); but she revamped the critical esteem of, among others, Artemisia Gentileschi, who avenged her rape by a friend of her father's in a brutal version of Judith's decapitation of Holofernes.

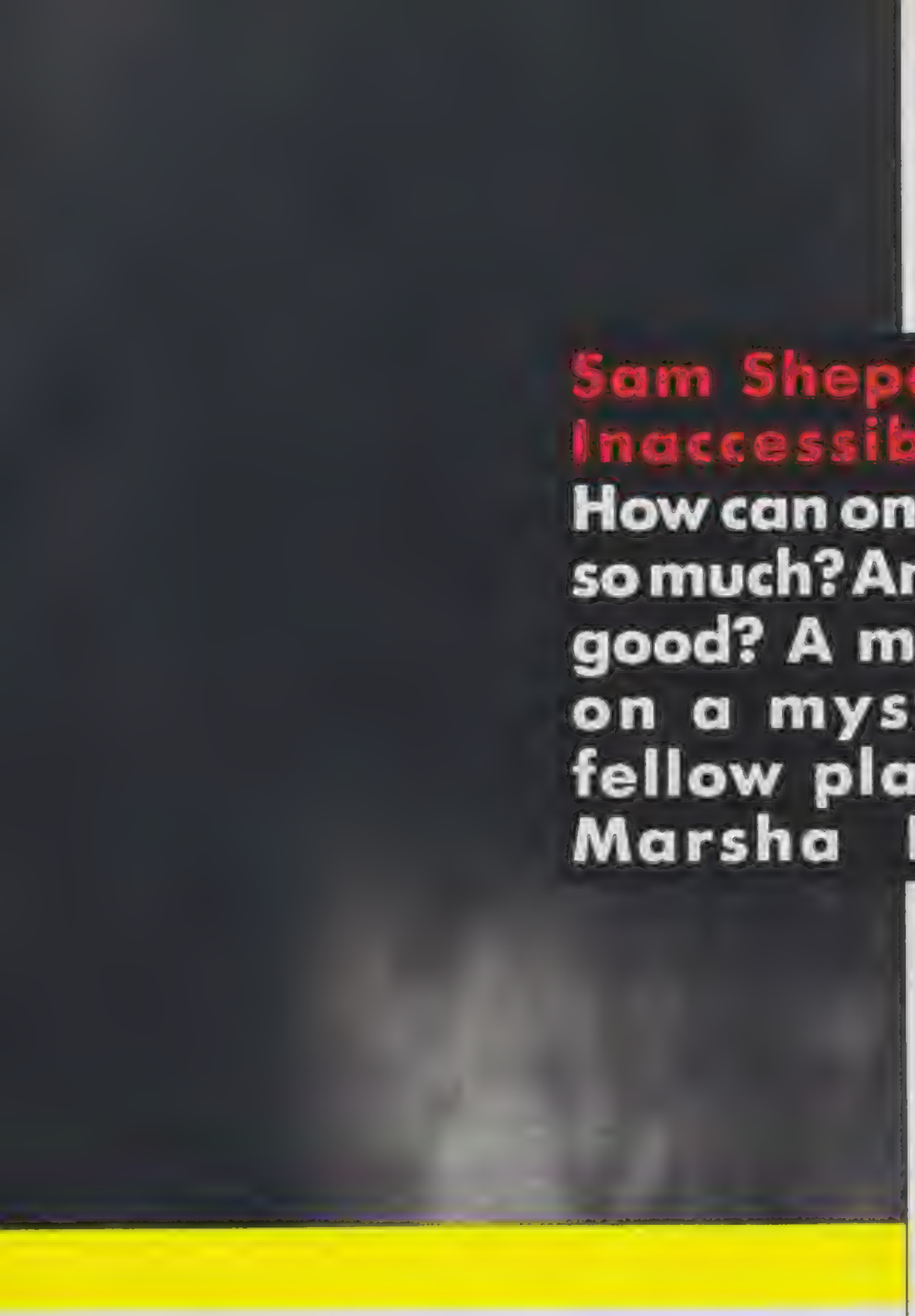
Four years after the publication of *that* book, Greer is through with creative women. "Good idea, pity about the pictures," is the way she dismisses *The Obstacle Race* now. Her book *Sex and Destiny: The Politics of Human Fertility* (Harper & Row, to be published in April) turns her attention from the exceptional woman to all the Others. The project led her not to the archives of the Louvre but to the pigeon shit in the library of Bombay. Striding through the slums of Calcutta, she was refreshed to find that in the fecund business of the Third World the aberrant whine of the frustrated career wife is nowhere to be heard. Why? "Because if you are scheming, conniving, and running things at the head of an extended family you are not bored, you will not die from inanition."

All this will surprise and anger many women who see themselves as her disciples, for Germaine Greer is now advocating motherhood as the ultimate career. By this she does not mean the 2.4-child nuclear-family nightmare of Western sterility but the delicious supportiveness of traditional fertility patterns. In our society, she argues, we hate children and humiliate mothers, from the bleak depersonalization *(Continued on page 421)*

Dudley Reed

people are talking about....

Frank Sinatra—The Man with the Answers: The Voice is leading cool moderns back to emotion



Frank Sinatra is the Hemingway of popular music: his style spoke to an era, and he can never be separated from the myths he shaped, or the needs he met. His life is an American tale of paradise as power, gained and regained—the neighborhood kid and unmeltable ethnic turned man of the world; the sweet-faced crooner who became a power broker and show-business patriarch; the man who could have and do anything he wanted.

He embodies an ideal of masculinity that dominated the 'fifties and still has acute nostalgic force. The Sinatra man is confident, affluent, mercurial, and perpetually virile. His women have just as much beauty and spirit as are required to make his conquest of them noteworthy.

Sinatra always knew that his strength lay in a blend of singing and acting. In up-tempo songs, he's the impresario of late nights and good times. Come the ballads, and he's melancholy, introspective. His presence is unmistakable: the boy next door meets the hedonist, while the cynic struggles with the idealist. He began with the lush crooning and easy inflections of Bing Crosby; later, he moved toward what he knew—the brash colloquialism and hip intensity of the New Jersey streets, the dramatic precision of Mabel Mercer, the musical inventiveness of Billie Holiday.

But the voice and the craft have coarsened in recent years, as has the persona. So why has Sinatra emerged as a cultural icon for new generations of artists and listeners? Why is Twyla Tharp choreographing to his songs, why do hard-boiled music critics sound like blushing boys when they write of him, why is a sixteen-record set of vintage recordings produced in Master Sound selling for $350—a price found more often in a Tiffany catalogue than in Schwann's?

The past isn't over, it's not even *(Continued on page 418)*

The Bettmann Archive

Sam Shepard—The Inaccessible Man:

How can one man do so much? And look so good? A meditation on a mystery, by fellow playwright, Marsha Norman

Sam Shepard knows what everyone else has forgotten. That it's more fun not to know. The unknown is always sexier, scarier, and crazier than the truth turns out to be. There is virtually no limit on how intense something can be if you're just thinking about it. And that's true of everything from movie stars to murder to midnight snacks.

Sam Shepard is the unknown. He refuses to become known. He does not give interviews about his movies and he does not travel with his plays. He does not, in fact, fly at all. Nor talk much. They say. So you have to settle for the stories. Someone told me that a group of polo players in Santa Fe agreed to let him play, but they wouldn't let him join their "club." The world makes no sense. What good is a Pulitzer Prize if it won't get you in a polo club?

The stories are so good. One day, you'll hear that he travels with an entourage whose purpose is to protect him. The next day, you'll hear that he wanders alone through the desert, meets up with his father, and tries, once again, to outdrink the old man.

You hear that he loves his kids, but you don't know how many he has. You hear that he eats breakfast with this year's most unattainable actress. You hear that he makes business calls from the Mojave. You hear that the people who work on his plays all used to work on his ranch. You hear he's sadistic and silent. You hear, in fact, any number of contradictory things. The only thing you know for sure is that he's brilliant.

Brilliant at what, though? Acting? Writing? Yes, but that doesn't quite cover it. Sam Shepard is no longer a real person. He is a mythological character. His deeds can be witnessed, but they cannot be explained. His travels can be recorded, but they cannot be predicted. His behavior is not subject to judgment, his private life is not available for scrutiny, and his work is not dependent on the world's response to it. He does whatever he does because he feels like it.

Did Shepard *decide* to become the Man of the West, or did it just happen? Does he live this myth because we miss it and need it, or is that just the way he is?

Sam Shepard is what a star is supposed to be—a ball of fire in a black sky. Brilliant, but very far away. Too many stars are just too close. They say too much. They smile too much. We know too much about them. Their desperate need for publicity destroys the privacy they need to keep working and clarifies what must remain mysterious if we are to keep fantasizing about them.

Sam Shepard makes us guess. Or rather, he lets us guess. If he never says who he is, then we are free to imagine him as the man we always dreamed of, whomever that is. Gary Cooper? *(Continued)*

people are talking about...

(Continued) James Dean? Early Brando? Clark Gable? Take your pick, but don't stop there. There's another whole man inside this man.

Shepard the playwright is a desperate genius. In the theater, his voice is piercing and inescapable. His vision is bleak and dry, like the landscape he haunts.

The plays are dark, violent evenings. Babies are buried in the backyard. Brothers are locked in vicious quarrels from the moment of their birth. Brothers and sisters are lovers, and Dad arranged it. There is a wildness in the Shepard plays that cannot be tamed, a raging vengeance that destroys everything but the cactus. There is a cruelty we tend to think of as particularly Western, but is probably, finally, only human.

When Sam Shepard writes a crisis, there is no salvation, and no end in sight. His people die for no reason, love without hope, and, it seems, survive to spite you. Like desert rats, they survive. They claw and bite and drink the last drop of the other guy's water.

Does Sam Shepard feel like a desert rat? Probably. The plays do have to come from somewhere. But does he look like a desert rat on the screen? Absolutely not. So who is this masked man?

I don't really need to know. Gods are supposed to be mysterious. Sam Shepard is the most exciting presence in the movie world and one of the most gifted writers ever to work on the American stage. What else is there to know?

Chris Durang—Funny Baby: Off-Broadway theater's malevolent choirboy finds hope and mental health beyond therapy. By David Denby

Duane Michals

Christopher Durang, the volatile Off-Broadway satirist, has blue eyes set rather menacingly under a heavy brow, full, pouty lips, and a sudden, dazzling smile. His appearance is contradictory and unsettling—he looks like a malevolent choirboy—and so is his talent. An odd combination of qualities, Durang, thirty-five, is part sophisticated cabaret wit, part Catholic naughty boy scrawling blasphemies on the church walls, and part earnest poser of the Big Questions. In such plays as *Beyond Therapy* (1981) and the recent *Baby with the Bathwater,* he ridicules the latest styles in mating rituals, "relationships," and "parenting." On the surface then, he seems the brightest new practitioner of cosmopolitan satire—a tradition that includes the Nichols & May skits of the early 'sixties, Jules Feiffer's cartoons, and the early, vintage *Saturday Night Live.* But Durang's plays have something darker going on in them as well, and some of this comes out in conversation.

Like all comic artists, Durang hates discussing his "themes," but he keeps circling back to them nonetheless. A fair number of his jokes and stories touch on the human habit of screwing things up; after a while, you realize he's a compulsive theatrical prankster obsessed with the arbitrariness of suffering in the world and the sheer orneriness of God's will. "I don't think I ever *got* the Book of Job," he says. "It just seems like a mean story to me." In *Sister Mary Ignatius Explains It All For You* (1979), which is in its third year Off-Broadway, Durang begins by taking on the Catholic Church—in particular, the hilarious rigidities of an iron-willed nun—and ends by asking whether the Almighty gives a damn about anything. The question, as he readily admits, is hardly new; but that hardly lessens its force. Perhaps only Ionesco has combined farce and philosophical despair in quite so disturbing a way.

Durang's wit has been called black comedy; but it's really too intimate, too sweet, and too familial to fit that description. Part of his complaint against the Church is that its teachings about sex can destroy the happiness of the young. For that sin alone, he's bitter about a lot of other people as well. "People being crazy is the recurrent element in my plays," he says. "And children are at the mercy of whoever is crazy." In a very early play, *Titanic* (1974), two parents who don't seem to know the age or even the sex of their children nevertheless do their best to lure the kids into bed with them. Negligent guardianship, bizarrely exaggerated, becomes an occasion for farce—brutal but undeniably funny.

In *Baby with the Bathwater,* a new mother and *(Continued on page 423)*

Illustration by Patty Dryden

people are talking about....

Susan Brownmiller Contemplates Femininity—and finds it profoundly annoying

Sheila Metzner

Susan Brownmiller was introduced to a woman planting tulip bulbs in front of the New York City apartment building where they both live. The woman apologized for the way she looked—she'd run out without makeup. The apology, you and I know, was silly—and the woman was probably embarrassed that she was embarrassed. But still: to be caught without makeup is to feel vulnerable.

The last fifteen years have been an education in undoing silly feminine inhibitions. But still as most women insist, makeup is fun, hairy legs are demoralizing, and high heels, though not great for running, convey another kind of physical power. And anyone who says otherwise—most women insist—has no sense of humor.

Enter Susan Brownmiller. Nine years ago, her important book *Against Our Will* explained rape as an inevitable extension of the cult of masculinity. Now her new book, *Femininity* (Linden Press), explores what Brownmiller calls the "exquisite esthetic." Such a book might have answered the question: what really are the differences between men and women? Or it might have imagined for us a modern femininity. Brownmiller's approach, however, is impassioned challenge. She is furious at femininity. She resents the real pain caused by the failure to be feminine enough. She calls femininity "a strategy of appeasement"—it's how women have learned to get along in the world, a style built on indirection, distraction, fragmentation. "The singlemindedness with which a man may pursue his nonreproductive goals is . . . alien to the feminine values and emotional traits that women are expected to show," she writes. Femininity *means* inefficiency, she adds in a conversation, because "there's a tremendous inhibition against absolutely enforcing your own point of view, saying what you want, getting angry."

This is the sort of stuff that provokes irritation in your average consciousness-raised reader. Women aren't like that anymore (the reader says defensively) . . . we know that already . . . I myself just got angry yesterday. And is male singlemindedness necessarily enviable? Women's multiple values may represent wisdom, a recipe for the good life. But still: there are images, memories—recent memories—of the feminine style getting in the way of clarity, action. "I'm not saying ban it all," Brownmiller says. "I'm saying, look at this esthetic we all admire so much and let's figure out what is in it that is not only attractive but restricting. Is it essential for it to be restricting? And is its essence restriction?"

Brownmiller's book is reviving questions most people have packed away as dead issues. After arguing with her on every page, one suspects that the questions are only in suspended animation.

Dennis Quaid—Prince Leer: A terrific young actor rages, cuts up, charms . . . a brute is born

Dennis Quaid grew up in Samoa. ("*Samoa*? Naw. I made that all up for *Playbill* because I figured it'd be more interesting if I sounded weird.") He mainly hides out in Montana now, but here he is, *at right*, staring you down—Satanic-looking, but fun. You might invite him over if you felt like risking your breakables.

Most people know Quaid from *The Right Stuff*. Imagine that face with a burr-head haircut and you're imagining astronaut Gordo Cooper. *The best damn pilot in the whole world.* The rowdiest presence in a film full of towel-snappers and noogie-givers.

Lucky people have seen him Off-Broadway, where he's been starring in *True West* with Randy Quaid. His brother. Playing brothers—ones who yell and beat each other up. A *Right Stuff* co-star, Sam Shepard, wrote the play. ("When we were on the set, Shepard and I mostly talked about drinking, women, and cars. When I read his plays later, I found out that's what they're all about: drinking, women, and cars.")

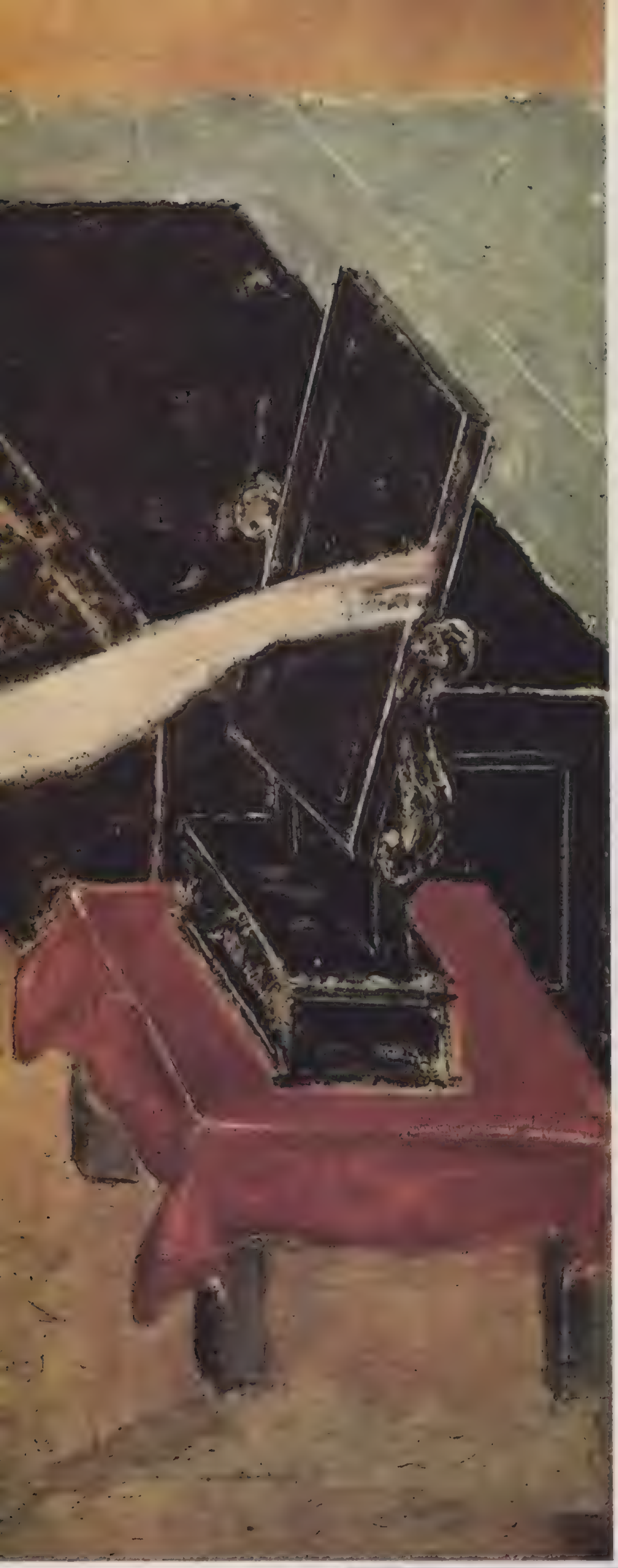
While most of the current slew of young actors are compared to James Dean, Dennis Quaid is more like the next incarnation of Jack Nicholson. And always, he seems to be having a good old time up there. At a performance of *True West*, for instance. During the scene where he's making toast (and he makes a lot of it), some of the toast actually caught fire. So Dennis grabbed a bottle of detergent from the sink and nonchalantly squirted it into the offending toaster. Which was completely "in character," but you got the feeling that Dennis Quaid probably always does it that way. Even in his own home.

Kazumi Kurigami

Modern Classics: Johns and Balthus. Sorcerers of the loaded image and the sensuous surface, they fuse the eternal values of Old Master painting with the disquieting enigmas of contemporary life

JASPER JOHNS, "RACING THOUGHTS" (1983, 48⅛" x 75⅛", encaustic and collage on canvas; Leo Castelli Gallery, NYC). A somber array of images, and a tribute to three influential friends: Johns's dealer, Leo Castelli, shown at an earlier age as a jigsaw puzzle; Marcel Duchamp, invoked by the icon he defiled, the Mona Lisa; and Barnett Newman, whose lithograph "Stations of the Cross" hangs to Mona Lisa's right in the painting, and in Johns's house in fact.

BALTHUS, "JAPANESE GIRL WITH BLACK MIRROR" (1967-76, 59" x 77", oil on canvas; private collection). Distilling a moment of mysterious allure, the arrested gesture of a lithe young woman, intently absorbed by her reflected image



Balthus and Johns: their paintings are episodes that vibrate outside of time, defying conclusion...By Barbara Rose

At first glance, the French painter known as Balthus and the American artist Jasper Johns might appear to have little in common: Balthus, whose real name is Count Balthazar Klossowski de Rola, is descended from ancient Polish nobility. He spent his childhood in Switzerland and Paris surrounded by poets, writers, and artists such as Rilke, Giacometti, and Derain. Johns, a descendant of an antebellum Southern plantation family, was named after a hero of the Revolutionary War. Raised in rural South Carolina, Johns spent much of his childhood in a provincial hamlet where his aunt was the teacher in the one-room schoolhouse he attended. Yet there are characteristics the two men share as artists. Both have ostensibly gone against the grain of modernism by rejecting abstraction, concealing their modernity in representational styles that are tightly structured and psychologically ambiguous.

Neither Balthus nor Johns is a Surrealist; yet the weirdly timeless, psychologically layered works of both project an aura of enigma and mystery we associate with Surrealism. Like Surrealist painting, their art exudes tension that is unresolved and perhaps unresolvable. In the work of Balthus, this is more evident. He paints the human figure, usually a nude young woman. Johns does not paint figures, although he frequently uses anatomical surrogates, such as the knobs and spout suggesting male genitalia in his new painting "Racing Thoughts."

Balthus, on the other hand, can make even such an innocent subject as the painter Joan Miró holding his young daughter appear ambiguous. If we do not know the subject, the juxtaposition of an older man seeming to restrain a young girl escaping his embrace would suggest a darker theme. Knowing the subject, however, the father's affection and gesture can seem only innocent. An ignorant viewer would have a difficult time deciphering the relationship between the two, or the artist's intention for that matter, which may be an intentional irony.

There are many reasons Balthus and Johns continue to fascinate and intrigue. Like Morandi, they stand outside the mainstream of modern art while remaining modernists. Unlike Morandi, however, Balthus and Johns are monumental painters, no matter how intimate their subject matter. Both Balthus and Johns paint slowly and show rarely; but this month both are exhibiting in New York City, Balthus at the Metropolitan Museum of Art and Johns at the Leo Castelli Gallery.

The slow execution of their paintings is obvious but not in the sense that either creates an overpainted or dull work. Both these exceptional painters are extraordinarily gifted at preserving freshness in canvases layered with pigment. They also are unique in the gravity and complexity of the images they create. In a moment when spontaneity and undisciplined gesture is the rage, these modern masters respect the painterly tradition of individual structural strokes applied after long deliberation.

In this sense, both Johns and Balthus are heirs of Cézanne. They are the heirs of other Old Masters *(Continued on page 417)*

THE ENTHUSIAST AS COLLECTOR

With freewheeling spirit, an adventurous New Yorker indulges his wide-ranging tastes, his educated intuition, in a luxuriant Manhattan apartment —embracing the exuberance of Victorian furniture, the exoticism of antiquities, the austerity of Minimal art...

For collectors, there are only two ways to go—centripetal or centrifugal. The former type—often scholarly, sharply focused—becomes more and more specialized. The latter type—frequently impetuous, intuitive—becomes increasingly eclectic, with interests fanning out to a wide variety of subjects and themes. The New Yorker who lives in this apartment on Manhattan's East Side is obviously a collector in the centrifugal category because his unpredictable taste ranges across several centuries and cultures. He collects contemporary painting and sculpture, vintage and contemporary photographs, contemporary glass, architectural drawings, Oriental antiquities, and Indian and African sculpture.

He is especially adventurous in his pursuit of furniture by non-mainstream cabinetmakers: his collection extends from rare early eighteenth-century English chairs to the exuberant excesses of Eastlake Victorian. Not enslaved by snobbish pedigrees or prone to fussy museological criteria, he claims as one of his proudest *(Continued on page 370)*

Eclecticism exemplified, in the living room of a Manhattan apartment. From left: Two terra-cotta models of Indonesian stupas (religious shrines), possibly thirteenth or fourteenth century; a contemporary abstract painting by New York artist Gary Stephan; a twin-horned African headdress atop a nineteenth-century faux-mahogany American table; and an American Victorian chair. Carpet, eighteenth-century English.

Oberto Gili

THE ENTHUSIAST

The bluntness of high-tech is tempered by extravagant fantasy in the dining-room furniture commissioned from stage designer/director Robert Wilson. Each side chair, left, is a tubular assemblage of galvanized iron pipe, faced on one side with a triangular sheet of polished aluminum and a projecting gold lion's claw. At right: A Chinese table in the hallway holds an arrangement of contemporary glass, seventeenth-century Indian carved ivories, an Indian dagger handle, a standing Buddha from Thailand, and Laotian bronze figurines. On the wall: Cass Gilbert's "Peace and War Memorial," a 1919 drawing.

Oberto G

An art buff and antiquarian, he regularly patrols art galleries and antiques shops, always looking for that irresistible object

(Continued from page 367)
possessions a Spanish reproduction of an Italian Regency chair which he bought some twenty years ago at Lord & Taylor. Obviously, a collector with the courage of his predilections.

He acquired his light-flooded apartment, with its spectacular corner view overlooking the East River, because, "I wanted to have an appropriate background to show the works of art I collect. I also wanted to have an apartment I could use for entertaining both on a very large scale and on a small dinner-party scale, and which still had an intimacy that I felt comfortable in myself."

With the expert aid of New York architectural designer Mark Kaminski, the collector virtually demolished the entire apartment, constructing a new marble-floored hallway that doubles as picture gallery. "As a lot of the things I collect are works on paper, which can't stand sunlight, it made sense to create some sort of internal gallery space where I could have changing viewings of various works on paper."

The collector was anxious not to have the apartment resemble an art gallery. "I don't like the idea of collecting works of art and hanging them in your apartment as though it were a gallery. That is why I insisted that there not be any white walls in this apartment. So many art collectors' houses are lit and organized like art galleries. It just seems to me very inappropriate, very inhospitable. I think most works of *(Continued on page 417)*

"So many art collectors' houses are lit and organized like art galleries. It just seems to me very inappropriate, very inhospitable"

THE ENTHUSIAST

A classically columned marble fireplace, made in France, circa 1800, dominates a wall in the living room, where it is surmounted by an elaborate nineteenth-century fruitwood mirror, possibly Austrian. In front of the fireplace: An Eastlake-style settee, late nineteenth-century American. To the left: A hall chair, attributed to eighteenth-century English designer William Kent, holds its own against a geometrized floor sculpture by Minimalist artist Sol LeWitt.

Oberto Gili

A NEW BEAUTY CONFIDENCE

Shorter hair, softer makeup: a fresh message for a fresh season—and so attractive, we've said it with flowers!

The instant appeal of upbeat hair, *far left*, of soft, matte makeup coloring. And in flowers, the switch from high-tech to romantic: this eclectic all-white mix, by Renny, NYC. (More flower talk, page 250.) Lancôme's Lavandou shadow, Mist de Nuit on eyes; Snow-pearl lips; hair-lift via L'Oréal's Free Hold Styling Mousse. Hair by Yannick for Jean-Louis David, NYC; makeup, François Nars. Details, see next to last pages.

New thinking on hair and makeup: that what counts now is simplicity, ease, a woman's awareness—and appreciation—of herself!

Hair: it begins with attitude

What makes for attractiveness now: a confidence and ease—it shows in a woman's face, in the polish of her hair and makeup; it shows in her posture, her walk. It's the real-life appeal of a woman who takes pride in knowing her body is fit, that her priorities—her sense of what matters to her—are in order.

Photographer Arthur Elgort—whose work means watching some of the world's most attractive women—has noticed "the reality, the bravery of the new 'city girls' . . . of women who are modern, who are feminine, who *enjoy* being themselves."

Cases in point: the group shots of a new breed of models on pages 376 and 380. These are young women with a freshness, an obvious, almost defiant confidence in the way they look—which is decidedly different than the way models *have* looked. Their attitudes, their clothes, their newly-cut-shorter hair, all represent a freedom that *all* women have been feeling.

It's the freedom to cut your hair short, to expose your face, to declare that long hair is no longer a necessary adornment, no longer key to being—or feeling—feminine. It's the freedom, too, of the face-baring cut at *right*.

Slicked-back on the sides, with a tuft of bangs, a bevelling of layers in back, this cut is not a look that every woman can—or wants to—carry off, but one that symbolizes the spirit behind every short cut now. Because what we admire now is not merely the beauty of a haircut, but the beauty of an attitude. And whether short hair means chin-length or going all the way to a super-short crop, getting a shorter haircut is the simplest, best way to get the feel of the new season.

One point to notice about each of the new short cuts: an exposed neck. It gives hair a cleanness, a precision of line. And, when the front of the hair is left somewhat longer, it adds to hair's movement, makes for a certain softness, a fresh sexiness, even in the shortest of cuts. And no matter how short the cut, there's no confusing girls with boys!

The blunt cut, while still the basis for much of short hair now, has little of the squareness, the severity, it once had. Subtle "sectional" layering—of just the underneath layers, the sides, or just one side, as stylist Sam McKnight uses it—makes for more volume, more interest in a classic blunt cut. As does the addition of texture and body naturally or through manipulation—lotions, gels, etc. Hair cutter John Sahag, for example, uses hair's curl pattern as a "blueprint," leaving more hair on the side of the head that has more curl, "thinning out" the cut where hair is straighter.

This new attitude, too, extends to the use of hair "tools." While a woman today, for example, might use gel or setting lotion once in a while—for evening, to lift bangs up and off the face, as John Sahag did at right—it's not a technique you'd use every day because it's the fall-into-place ease, the no-maintenance versatility that make short hair so appealing, so utterly attractive now!

Makeup: the new neutrals

Now, a new minimalism, a true ease in makeup. And a range of colors—soft, tawny browns, warm beiges, pale taupes—that truly work for *every* woman.

Key to the new makeup thought: colors used not to camouflage but to enhance. To bring out the texture, the tone of the skin. Think in terms of color that is matte, that's toned-down, blended-out till it's almost transparent. Monochromatic color used intensely on lips and eyes, blended till it's a barely there tinge of color on cheeks.

This is not to say that there isn't a time, a place for a bright jolt of color, symbolized by the acid green on the model's hand, *right*. It's just that now, bright color is used for definite effect—as when eyelids colored in cool brown take a spot of fluorescence (acid yellow, blue) on lid's center. Consider cobalt blue dotted under the lashes, for drama, for evening, for wit!

Or, try makeup artist Linda Cantello's surprise of African-inspired pigments—reddish brown with blue; henna with mustard—used as "highlights" on a neutral face . . . as dots around eyes, accenting cheeks, giving a new, intriguing look of "texture" to skin.

Beauty spark! Short off-the-face hair . . . exposing the freshest, prettiest makeup: Revlon's Canary and Gentle Beige shadow on eyes; Frosty Brown on cheeks; Santa Fe Sand on lips; and new low-maintenance/high-caring for daily shampooers—Revlon's Hair's Daily Requirement shampoo, conditioner. Hair, John Sahag; makeup, Kevyn Aucoin.

Kazumi Kurigama

A NEW BEAUTY CONFIDENCE

The freedom of shorter, fresher, racier hair...

The best haircut—or make-up, or clothes, for that matter—is always the one that suits a woman's own, particular needs. That's why, today, when a woman thinks about hair, she also considers that clothes are clean-lined, her life style virtually non-stop, that a body kept fit is one top priority. In this context, long fussy hair doesn't work for any woman, really . . . even for models, the last holdouts when it comes to cropping off hair—because for them, until now, more hair has meant more income.

All that's changed, as you can see in the models here. But having terrific-looking short hair isn't simply a question of cutting off inches. There's dimension, bulk to hair even this short.

Christiaan, who cut and/or styled all the hair here, used electric clippers to cut away hair's "unnecessary" weight. By "buzzing away" hair at the nape and underneath top layers—areas we don't see—what remains sits better on the head, moves better, has more volume.

The many faces of the buzz cut, here and on pages 380, 381, by Christiaan (a technique also available at Intercoiffure's De Berardinis salon, Toronto, Canada). Scissors remain one means to shorter hair—example, the scissored crop on page 379. Makeup, here, by Wesley Dunn for Garren, NYC.

Arthur Elgort

Natural, uncontrived: that's the current mood in flowers, makeup, hair. And here, it's taken to most delicious extremes...

The most romantic flowers, *near right,* artfully arranged for a simple, casual effect: Madderlake, NYC. The shortest hair, *far right,* an effect, and not every woman's: "Very feminine, the cut liberates the beauty of her face," says Yannick, the man who did it. Minimalist makeup—Christian Dior's Kenya Brown on eyes, Precisely Pink lips. Makeup artist, François Nars. Earrings, Cec Le Page; scarf, Bag of Rags. Details, see last pages this issue.

Sheila Metzner

Eddy Kohli

Universally attractive: "natural" makeup... but, always, with real finish

Call it a reaction to some of the color extremes you've been seeing, or call it simply the most practical, attractive way to live your "beauty life" on a daily basis, "natural" is a well-thought-out style of makeup that works for most women.

Lips and eyes are still the focus, there's still very little color on the cheek, and, still, a matte finish.

The specifics: a light base, maybe just pressed powder, to even out skin tone and keep shine to a minimum . . . A light, slightly ochre or khaki blusher . . . On eyes, darkest shades closest to lashes on top and bottom lids, blending to medium to light, maybe blending into an ochre band swept up from the cheeks. (Don't sweep color out, keep eyes circular.) Maybe a flash of matte white to highlight the browbone.

Leave lips natural or color them with lip pencil smudged out from lips' center to create a softer shaped mouth. Or use taupe either with a touch of white in the center or glossed with gold.

Neutral tones are what Shiseido's new Earthly Originals collection is all about: colors like those at *left*, colors called Terracotta Mauve, Earth, and Stone. Makeup by Linda Cantello; hair by Christiaan. Fashion details, last pages.

Arthur Elgort

Making news now—a group of new, young designers, some based in SoHo lofts, others with a forum in "gallery" shops, but all taking a strong, personal approach to fashion, designing with a quirky wit and free-form expression, with art-inspired, "post-Punk patterning" and prints...and seen on these pages set against tribal-image paintings by expressionist James Brown. *Opposite,* and illustrated *above,* for example, the graffiti-splattered designs from the first spring collection of La Coppia by Frederico and Alfredo Viloria, a brand-new design team attracting attention for their easy, suspendered looks, street-inspired painted motifs

Opposite, cotton overalls, about $85; cotton shirt, about $48. Patricia Field, NYC; Commander Salamander, Washington DC. . . . *Above,* an illustrated version of the dress on page 386. The illustration here—and on all these pages—Michael Roberts. Background art, the Tony Shafrazi Gallery, NYC. All six pages, hair, Sam McKnight; makeup, Linda Cantello. Details, last pages.

Expressions

Tony McGee

Also crossing borders of fashion and art—new forms of fashion expression—designs from Susan Balcunas for Modern Girls, showcased in her downtown gallery. *Opposite*, her hand-dyed, hand-screened jumper, red-trimmed petticoat. The black cotton big shirt underneath is from Peter Cohen—for Piet Retief—from his first collection of "genderless" clothes for both men and women. And the *above* sketch, another look from La Coppia by Frederico and Alfredo Viloria—their rustic, hand-painted overalls and net-and-leather T-shirt

Modern Girls cotton gauze jumper and petticoat, about $175 (fabric design by artists Dana and Tom Fraser). Mid-February at Modern Girls, NYC; Wax Trax, Chicago; Avant, Dallas TX. Peter Cohen shirt, about $88. Mid-Feb at Barney's; California!, San Francisco; Miki, Mill Valley and Berkeley CA. La Coppia cotton overalls, about $85, and T-shirt, about $55. Patricia Field, NYC; Commander Salamander, Washington DC. Details, last pages.

new fashion expressions

Tony McGee

Here, a feeling for Third World colors, textures...the long, striped Guatemalan skirt, *opposite*, by Pilar Limosner over Peter Cohen's terrific big shirt.... Sketched *right*, Patricia Clyne's cocoa-brown "sling" dress... La Coppia's suspendered skirt and linen top, *above*...and, sketched *above right*, Franz Haers' unique jumper, hand-painted with "3"s...

Cotton skirt, Society for Modern Myths by Pilar Limosner, about $70. Peter Cohen for Piet Retief cotton shirt, about $95. . . . Patricia Clyne silk/cotton dress, about $320. . La Coppia by Frederico and Alfredo Viloria cotton skirt, about $85, and shirt, about $46 Franz Haers' cotton jumper, about $110, and cotton shirt, about $75. Fashion accessories, stores, last pages this issue

This season, the word "coat" takes on a whole new meaning. You'll find coats with a different look and feeling—"un-classic," unstructured in shape, unexpected in texture. . . . And, on these eight pages, coats that are the key to a "finished" look for day. . . . Perfect example, *far left*, of the total dressing that starts with a coat: **Michael Kors'** navy and white striped overcoat in a linen/

Eddy Kohli

COATS: AT THE FINISH LINE

silk/wool blend, with strong shoulders, patch pockets. Over a navy silk georgette blouse, matching striped linen/silk/wool blend trousers. Coat, about $560. Blouse, about $490. Pants, about $260. Mid-February at Bergdorf Goodman; Filene's; Gidding-Jenny; Kreeger's, New Orleans LA; Harzfelds; Nordstrom, Costa Mesa CA. . . . The total coat dressing idea played out in navy, *right*, from **Anne Klein II:** a single-breasted wool coat with back belt, notched collar; pleated matching trousers; and a white cotton and linen short-sleeved camp shirt. Coat, about $220. Pants, about $108. Shirt, about $54. Turnout late February at Bonwit Teller, NYC; Montaldo's; Rich's; Jacobson's; Balliet's; Bullock's. These eight pages: hair, Edward Tricomi for Pipino-Buccheri and Yannick for Jean-Louis David, NYC; make-up, François Nars. Fashion details, more stores, see next to last pages.

COATS: AT THE FINISH LINE

opposite page: **Rodier Paris'** navy cotton snap-front with dolman sleeves, banded collar, over a navy sweater and navy wool flannel trousers. Coat, about $198. Available at all Rodier Paris stores. . . . A totally modern approach to a "suit" look, *right:* **Rebecca Moses'** all-weather coat layered over a cropped jacket, pleated trousers—all in the same blue cotton gabardine—virtually seasonless! Coat, about $200. March at Saks Fifth Avenue, NYC; Nan Duskin; Marshall Field's. . . . *Beauty Note:* Finishing touches for the face—the palest, neutral makeup and lips from Orlane—Special Effects makeup in Vrai Beige; lipstick in Dore Brillant. Details, see last pages.

Another way to get at "finish," *far left,* with **Gloria Sachs's** softer, bigger, double-breasted coat in navy wool jersey, with a notched collar, over a short-sleeved striped cashmere sweater. Coat, about $590. Late February at Lord & Taylor; Montaldo's; Jacobson's; Marshall Field's, Houston and Dallas. . . . Sometimes the coat you're looking for is a raincoat—

JACKETS: AT THE FINISH LINE

Jackets have changed just as much as coats, and it's the new proportions, the unusual texture combinations, that really make the difference this spring. Now, a jacket changes the look of a skirt, pants, instantly! Exactly what we mean, *left,* **Nat Kaplan's** smaller, cream Ultra-suede cropped jacket. To wear with a black and cream "moon" dot crêpe de Chine blouse; black Ultra-suede skirt. All three pieces, about $582. Saks Fifth Avenue, NYC; Montaldo's; Jacobson's; I. Magnin. . . . Another shorter, cropped, jacket, *above,* by **Adolph Schuman for Lilli Ann,** in navy wool gabar-

dine with long sleeves, mandarin collar, with a matching navy wool gabardine straight skirt, white crêpe de Chine blouse. Wool by Anglo Fabrics. Jacket, about $180. Bergdorf Goodman; Goldwaters, Phoenix AZ; I. Magnin. . . . From **Christian Dior Sportswear,** a shirt-jacket with this season's safari attitude, *above,* in copper linen, tucked into a black linen/cotton skirt and belted for the "feeling" of a two-piece dress. Jacket, about $136. Late February at Bloomingdale's; Burdines; The Broadway, Los Angeles. . . . An interesting mix of textures, *right,* in **Caumont by Augustus'** black, grey and white pin-striped collarless cropped jacket; white cotton piqué vest; black linen skirt. All three pieces, about $360. Bonwit Teller, NYC; Balliet's. Details, next to last pages.

VOGUE PATTERNS

RAINCOATS:

THE NEW YORK COLLECTIONS
VOGUE #8919
ent textures, sea-
sonless colors; rain-
coats that complete
looks for day—and
even move into eve-
ning. Another key—
the unexpected
longer proportion.
Opposite page,
a raincoat in olive
coated cotton—a
color that really
turns the look of the
two-piece "dress"
underneath: a long-
sleeved blouse, and
matching front
pleated skirt in
black cotton poplin.
Coat, Vogue #8441;
fabric, Strachman
Associates; blouse,
Butterick #6356;
skirt, Vogue #8742.
Both of Tandler Tex-
tile fabric.
VOGUE #8955
AT THE FINISH LINE

health debate/BACK PAIN

You may be only in your mid-twenties and marvelously fit, accustomed to five-mile runs and smashing games of tennis, yet you could have repeated attacks of pain in your lower spine lasting for weeks. There seems to be no agreement on treatment. Some doctors recommend rest; others, to begin exercises to strengthen your back and abdomen; others, to limit your movements in order to avoid overstressing the weak place in your spine. After repeated episodes, would you have to resign yourself to life as one of the "bad back" population?

Four out of five of us—including professional athletes—endure bouts of low back pain from time to time, at costs of impaired activity, lost time from work and play, and a lot of distress. Experts tell us that the economic burden from this single disorder amounts to ten billion dollars each year in the United States.

"Action factors" for back injury include lifting, lowering, pushing, pulling, carrying, bending, twisting, falling, and slipping; just about anything you might do. In his book, *First Aid for Hypochondriacs* (Workman), James Gorman even adds "standing, sitting, and lying down."

Try to spare your spine by avoiding violent action, and you find that remaining in the same position for too long is also hazardous to your lumbar regions. If you're tall, that's another risk factor—rather hard to overcome; but you can deal with two others: poor muscle strength (improve it through exercise) and smoking (quit).

Just what ails millions of our backs, what can we do about them, and why can't the doctors agree on treatment?

One dismaying fact is that for a large proportion of cases of low back pain, no definite diagnosis can be made, even by an experienced medical specialist. Epidemiologist Jennifer L. Kelsey, Ph.D., of Columbia University, School of Public Health, observes that a London study found that in 79 percent of first attacks of low back pain in men, and in 89 percent in women, no specific reason for the pain could be identified.

Among the formidable array of pain-producing spine disorders that *can* be identified, disk problems are best known, occurring because these tough, flexible spacers between the bony vertebrae are subjected to tremendous stresses and can develop cracks or tears, be squeezed out of shape, or simply break down and wear out. In spondylolisthesis, the whole spinal column can slide out of line at the sacrum, the big spinal bone that sits between the hip-bones. Other back diseases include osteoporosis, the bone-thinning condition that is the bane of older women in particular; osteoarthritis or osteoarthrosis, bone and joint disabilities most common in the aging process; ankylosing spondylitis, a form of arthritis that gradually freezes the spine into a rigid rod; adolescent scoliosis and kyphosis, abnormal curvatures that afflict growing youngsters; and spina bifida, or open spine, a congenital defect that may be catastrophic or lethal, or may be slight and not serious, in which case it's called spina bifida occulta.

Outside of these disease conditions, the ordinary episode of low back pain usually is not seriously incapacitating, according to Dr. Kelsey. Among those whose bouts of back pain are treated by doctors, almost half can count on improving in a week, and 90 percent will become better within a month, regardless of treatment; but most unfortunate are the 7 percent who still have pain after six months.

Are some backaches purely psychological? Can a "pain personality" account for low back attacks in some people? So far, no research has identified psychological factors occurring before back pain starts. As Dr. Kelsey explained it in her book, *Epidemiology of Musculoskeletal Disorders* (Oxford University Press), it's possible that it's the other way around; low back pain gives ample grounds for depression, anxiety, and fear. But, we are reminded by Thomas McNeill, M.D., of Rush-Presbyterian-St. Luke's Medical Center in Chicago, that very often a person with serious depression will go to a doctor asking for help for low back pain. And many of us, stricken by a sudden devastating attack of back pain, feel strongly persuaded that we've been under unusual mental or emotional stress.

In contrast to the great majority of patients with severely painful lower backs and no physical cause for such distress that the doctor can identify, there are other people whose lumbar spines show considerable damage who aren't in any pain at all. "There's no correlation between damage and pain," said Donlin M. Long, M.D., chief of neurosurgery and founder of the Chronic Pain Treatment Center at the Johns Hopkins Hospital in Baltimore.

What makes the lumbar region a particular target for spinal strains and pains? This section of backbone consists of five vertebrae between the ribs and hipbones—the underpinning, if you will, of your supple, slender waist. Just above it, the thoracic vertebrae form the back of the thorax, or chest, and are jointed to the ribs. Above them, the cervical, or neck vertebrae rise into the skull, their apex standing just about at the rear of the upper teeth. Below the lumbar section, the sacrum, or pelvic segment, has its vertebrae firmly connected to the hipbones. And finally the two-section coccyx, or tailbone, curls in at the bottom, protected by the pelvic framework.

The lumbar spine, unlike the segments above and below, stands alone, unattached to surrounding bony structures. Its sturdy spool-like units are stacked at a slight tilt, swaying inward at the waist, toward the body center. The weight of the body above and below the lumbar section is approximately equal. This part of the spine gets the most bending, twisting and rotation; so this is where every false or unwise move strikes home.

Back School: The Education of a Spine

"Everybody—even somebody with a first back sprain—needs to accept it for what it is," said Arthur H. White, M.D., director of St. Mary's Spine Center in San Francisco and founder of the California Back School. "It heralds the fact that you're starting to age, you're starting to

WHICH CURE DO YOU CHOOSE?

By Melva Weber

weaken, and you've made a mistake in your body mechanics, in the way you bent or lifted something."

Tough truths. But we asked orthopedist White, at whose treatment center one finds every kind of spinal therapy, what does a sufferer choose? Bed rest? Physical therapy? Corset? Drugs?

"We can give you treatment, of course. If you come in to the center with your first severe back attack, we probably can clear up the pain right away, in five minutes, with a shot, a pill, or a manipulation; but beyond treatment, you need education."

FROM EACH "EXPERT," A DIFFERENT WAY TO AVOID OR CURE LOW BACK PAIN. ONLY ONE THING SEEMS SURE: IT'S THE FIVE LUMBAR VERTEBRAE (IN RED) WHERE THE TROUBLE STARTS. HERE, THE RANGE OF MEDICAL IDEAS ON DEVELOPING A STRONG BACK, FIXING A WEAK ONE

What is taught in back school? "Back health care and body mechanics," said Dr. White, "to help individuals in a rapid return to normal activity, and to prevent further back pain." In a broader sense, back schools aim to influence public education, occupational conditions, medical management of all forms of spinal disorders, and to teach all segments of society with regard to low-back problems.

Dr. White credits W. Harry Fahrni, M.D., now in Vancouver, British Columbia, as the father of the back-school concept, in the 1950s. The idea was picked up in Sweden, where the Volvo automobile factory maintains a back-training program for industrial workers. Dr. White, in a general orthopedic practice, was trying to provide his back-pain patients with direction and instruction in managing and preventing further episodes. His wife, Lynne A. White, now of Health Education Systems, Inc., "saw me floundering around here, and she said, 'You need to get these people trained more easily.' " She then started the California Back School.

Since then, said Dr. White, "We have personally helped more than a thousand back schools get into operation in many parts of the country—Mississippi, Hawaii, and Texas, for example. Now there's a back school in virtually every major city and in many smaller cities."

Back schools are not all alike, nor are all of them under a single medical directorship. Local operators may be orthopedists, neurologists, general medical doctors, osteopathic physicians, chiropractors, physical therapists, nurses, athletic trainers, or other types of practitioners. For low back pain sufferers, it would be wise to ask for full details on the local back school's approaches and methods both in treatment and training.

Where do you find a back school? "Look in the Yellow Pages, under 'physical therapy,' " suggests Dr. White. "Call the physical therapist and ask if they 'do' back school." Other tracking methods: Ask the physician treating your back; ask the nearest big medical center's spine clinic or orthopedic department.

Treatment Choices: Therapy Controversy

Medical opinions, even among superspecialist authorities, can differ widely regarding appropriate therapy for low back pain. "Conservative" treatment, which includes almost any clinical efforts short of surgery, offers a nearly too-wide array of methods. Bed rest, immobility, hot pads, corsets, or traction may be prescribed by some physicians; while others, for the same symptoms, would give pain relievers, cold packs, trigger-point anesthetic injections for muscle spasms, or spinal manipulation.

"There has never been a reasonable controlled study of conservative treatment of low back *(Continued on page 419)*

Joe Lertola

On these eight pages: clothes with a character that's casual, relaxed, yet very finished—not unlike the city where they were photographed, Charleston, South Carolina, where life revolves around a slow, easygoing pace without relinquishing any sense of propriety and polish. A look at its beauty, *this page:* the glorious Magnolia Gardens . . . and a look at the appeal of this way of dressing: **Alfred Sung's** safari-like, windbreaker-like cotton jacket with enough polish—and the neutral coloring you'll see throughout these pages—to move over a variety of looks. Here, over **Matsuda's** tank top and culottes. Jacket, about $230. Late February at Gidding-Jenny; Bullock's; Eaton's, Canada. . . . *Opposite page:* The ease, and the attractiveness, of a little linen halter top, cut-out deeply under the arms (about $80) with a longer pleated linen skirt, about $240. By **Blassport Ltd.** March at Altman's; Harzfelds. Top only at The Broadway, Los Angeles; Liberty House, Honolulu. The attractive setting: The Coach House Inn. These eight pages: Hair, Ezel for Bumble & Bumble, NYC; makeup, Rumiko Hirose. Details, see next to last pages.

THE NEW YORK TIMES

THE CHARM OF AN EASIER WAY OF LIFE...
AND OF DRESSING

THE CHARM OF AN EASIER WAY OF LIFE. .AND OF DRESSING

One of the highlights of Charleston: its architectural heritage; one of the backbones of this category of dressing: a good sweater and pants—what you get with **Schrader Active Sport's** oversized cotton fisherman's knit sweater, *opposite page*, and pleated cotton twill trousers. Sweater, about $44; pants, about $40. Turnout at Honigsbaum's, Albany NY. Pants at Brandeis, Omaha NE; Bullocks Wilshire. . . . *This page:* Coat dressing, with a more relaxed approach—it starts with **Ralph Lauren's** terrific linen trench coat—long, full-cut, full of dash (about $630), over a linen knit sweater (about $238), and pleated linen trousers, about $198. Late March at Lord & Taylor; Kaufmann's; She at La Place, Beachwood OH; Polo/Ralph Lauren, Denver; Garys & Co., Marina del Rey CA; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Photographed at the home of Thomas Bennett. Details, next to last pages.

The charm of a veranda; the grandeur of imposing historical architecture—part of Charleston's seductive appeal. Another appealing juxtaposition: the spare, clean lines and softer, shaping of **Neil Leonard's** suit, *opposite page*: a satin shadow-striped wool cardigan (about $400), with matching pull-on pants (about $260), over a collarless silk-and-linen tunic, about $300. Mid-February at Barney's; Hovland Swanson, Lincoln and Omaha NE; Regine, Los Angeles; Alion, Honolulu; Holt Renfrew, Canada. Table linens courtesy of the Hope Chest, Charleston SC. *Beauty Note*: The appealing softness in makeup—the natural coloring of Merle Norman's Frosted Russett cheek color and Canyon Umber Lip Makeup . . . *This page*: **Perry Ellis'** approach to coat dressing—a knockout greige linen "duster"—long, loose, linear (about $350), over fuller linen trousers, about $160. Mid February at Henri Bendel; Nan Duskin; Balliet's; Sakowitz; Perkins Shearer, Denver; I. Magnin. The setting: Drayton Hall. Details, last pages.

THE CHARM OF AN EASIER WAY OF LIFE...AND OF DRESSING

Another look at Charleston . . . and another newer, prettier version of a suit, *left:* **Kasper's** plaid linen jacket—with no buttons, no collar, shorter sleeves (about $192) over a linen patterned sweater (about $94) and linen skirt, about $118. For J.L. Sport. Altman's; Rich's; Jacobson's; Woolf Brothers; Carriage Shop, Dallas; I. Magnin. . . . *Above right:* A very attractive, very dashing take on the coat-dress theme: a flanged and epauleted cotton "trench dress." About $250. **Joseph Picone by Evan Picone.** Late February at Altman's; I. Magnin, White Flint MD; Davison's, Atlanta; Sara Fredericks, Palm Beach; Woolf Brothers; The Denver, Denver CO. . . . *Below right:* More of the ease of a sweater and pants; more of the polish of spare, simple lines—a cashmere cardigan (about $300) over cropped linen "strolling" pants, about $150. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** March at Bloomingdale's; Kaufmann's; Burdines; Balliet's; Sakowitz; Nordstrom, Portland

THE NEW YORK COLLECTIONS

OR *Right:* The start of a racier difference in coat dressing—a 3/4 coat with a fuller shape, more definite shoulder, trench-coat detailing (about $298), over a matching cotton poplin skirt (about $118) and linen wrap blouse, about $118. All. **Collectibles by Albert Nipon.** March at Bloomingdale's; Filene's; Gidding-Jenny; Frost Bros.; Nordstrom, San Diego. . . . *Below:* The perfect dress—very pretty, very slip-on easy. **Castleberry Studio's** shoulder-buttoned putty cotton chemise. About $130. Altman's; Kaufmann's; Montaldo's; Burdines; Gidding-Jenny; Nordstrom, Seattle. Details, more stores, last pages.

THE CHARM OF AN EASIER WAY OF LIFE...AND OF DRESSING

VOGUE'S

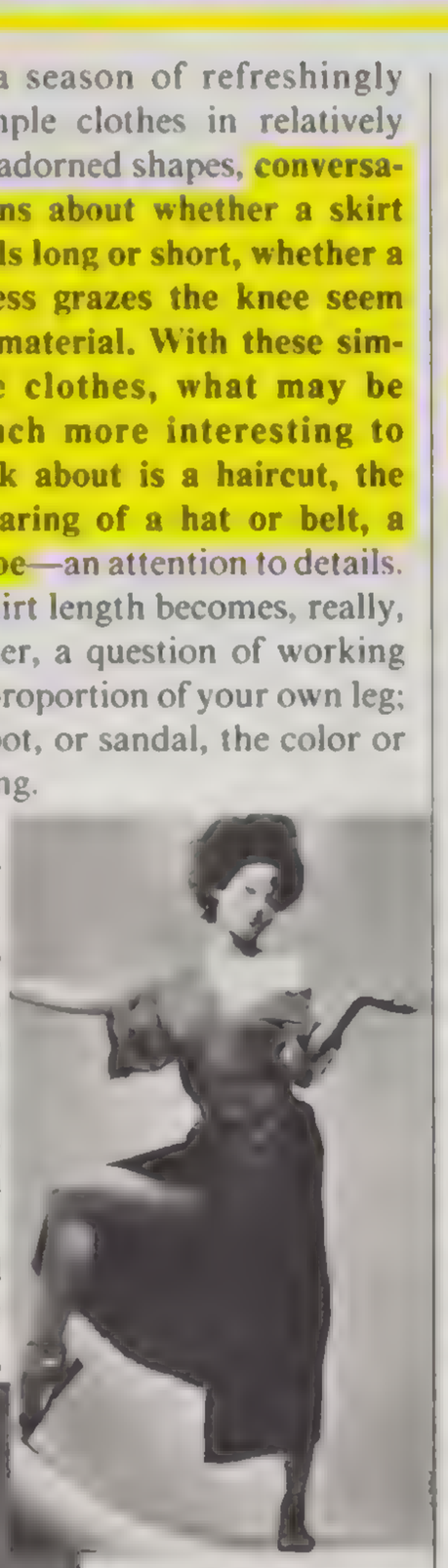
Last Word

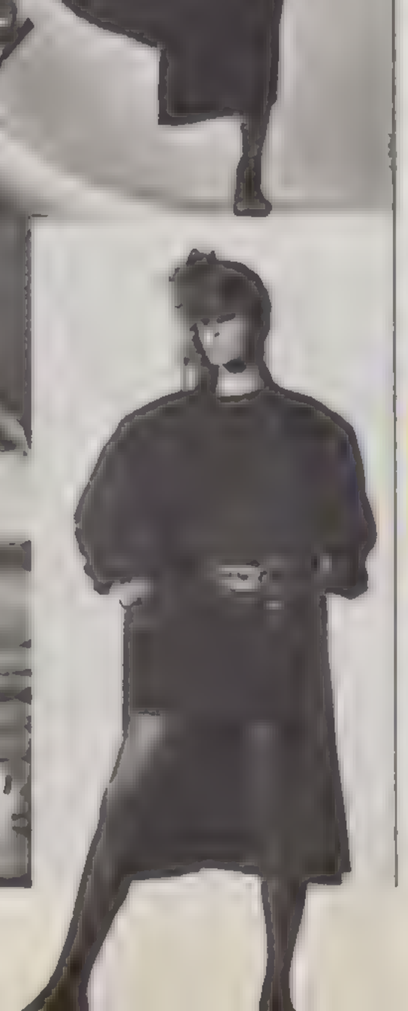
ON FASHION IN THIS ISSUE

What works and what doesn't: in the way of shoes and stockings for longer skirts . . . in putting together bright colors . . . when to add—or rethink—accessories . . . wearing the new sarongs

In a season of refreshingly simple clothes in relatively unadorned shapes, **conversations about whether a skirt falls long or short, whether a dress grazes the knee seem immaterial. With these simple clothes, what may be much more interesting to talk about is a haircut, the wearing of a hat or belt, a shoe**—an attention to details. Then the "right" skirt length becomes, really, a very similar matter, a question of working out: the shape and proportion of your own leg; the type of shoe, boot, or sandal, the color or contrast of a stocking.

A good example—in the matter of longer skirts—*right* and *below:* we found that though, on the whole, they seemed to look best with flat-heeled shoes, that's never a hard-and-fast rule. Though we showed both skirts with flat shoes in this issue,



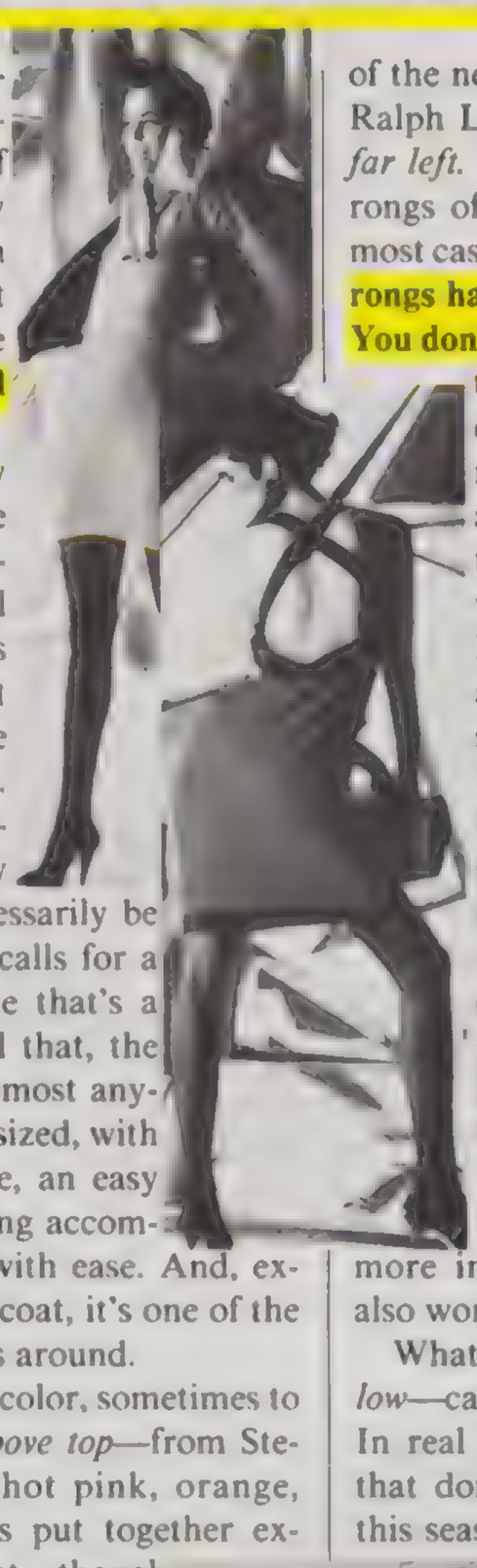


one like Calvin Klein's ivory linen, because of its fullness, could also take a bit of a heel. The key? With any heel, what looks newest is a sandal with some weight and substance to it. These **longer lengths seem to call for a little grounding.**

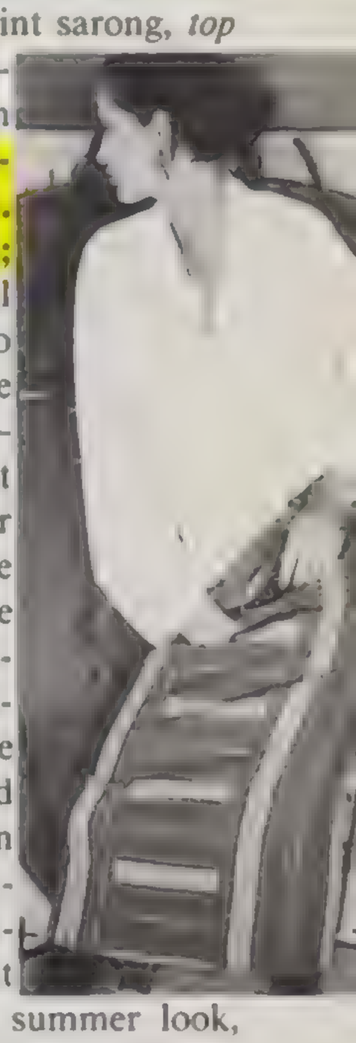
There is still, too, a very leggy look around, and the unique proportion of Stephen Sprouse's big wool gabardine coat over his small-shaped very short chemise, *left, bottom,* is one of the best examples of that. Shown this way, it's a proportion that while carefully worked out, may not necessarily be for every body: it almost calls for a body that's young, a style that's a touch offbeat. But beyond that, the big coat could work for almost anyone, year in, year out: oversized, with a roomy dropped armhole, an easy man's cut, its good tailoring accommodates to classic looks with ease. And, except for perhaps a 7/8 topcoat, it's one of the most wearable proportions around.

Also around now: more color, sometimes to the extreme. The look, *above top*—from Stephen Sprouse again, in hot pink, orange, bright green and blue—is put together expressly to illustrate that fact—though not necessarily to be worn, as it is, in that combination. It does, however, show this: that **one of the best ways to handle bright color is to keep all tones in the same degree of intensity and value, and, grounded in black**—here, with black shoes, black stockings. In dealing with color—as we did for both pictures, *above,* we found it was important to keep the shapes simple, with very little in the way of accessories—short hair, minimal jewelry, even very natural-looking makeup.

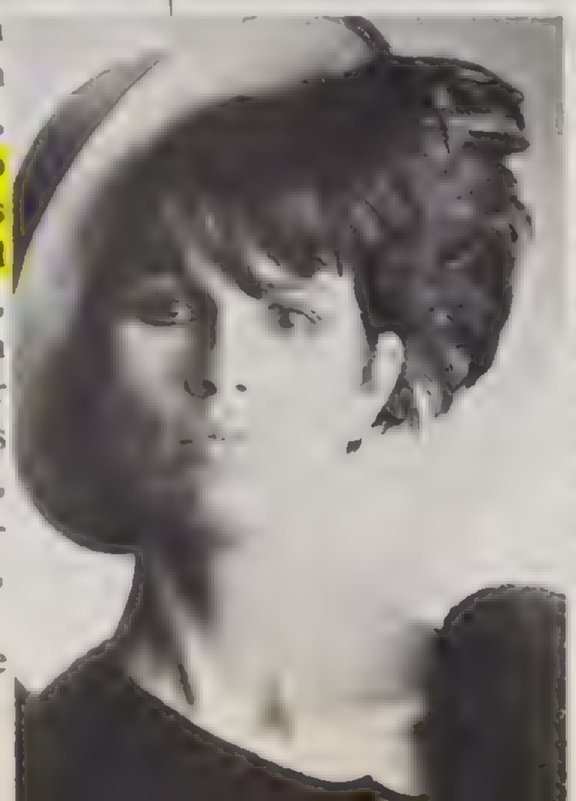
The skirt, *right,* is a version of one



of the newest skirt shapes—the sarong—as is Ralph Lauren's navy floral print sarong, *top far left.* Unlike the popular sarongs of old 1940's movies, in most cases, **this season's new sarongs have the "wrap" built in. You don't have to fiddle or fuss;** they don't require real expertise. What they do require, though, is some attention to length—they tend to look best when they fall rather long, leaving the ankle and some calf bare. One special appeal of sarongs: With their asymmetrical hems, they're somehow less dense and heavy-looking than long skirts. Most women will find them comfortable at a resort or at home, or as a casual summer look, with bare legs and flat sandals. A sarong skirt as polished-looking as the one *above right*—with the finish of a more interesting textured stocking—could also work well in a city setting.



What's clear: A hat—as in the photo, *below*—can create a sense of drama—or charm. In real life, the best hats still remain those that don't take themselves too seriously. In this season of clean-lined simple clothes, you may find yourself reaching for a hat—a soft wide-brimmed, weightless straw, a new sailor-style beret. The hats around now have a whimsical, rakish quality; and they can add—in lieu of long hair, much makeup—a softening, feminine touch: as long as you remember they require a light hand. ▽



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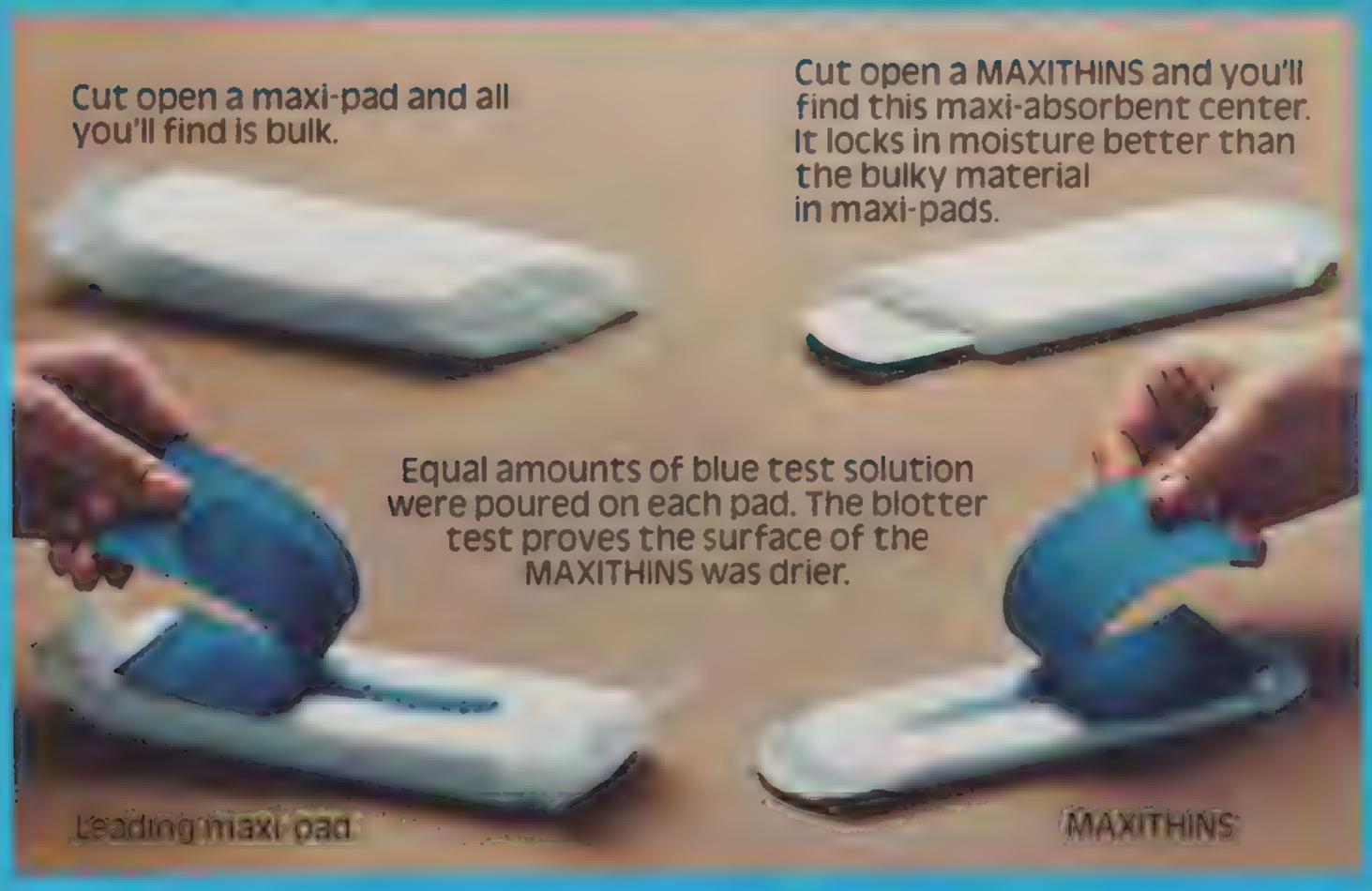

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VOGUE'S

HEALTH *style*

MEN AND WOMEN: RELATIONSHIP NEWS . . . WALKING AND FOOT COMFORT . . . THE TRUTH ABOUT HERBAL TEAS . . . HIGH-ALTITUDE LIVING . . . WATER: SAFE TO DRINK?

AMERICAN FITNESS

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drinking water: in danger?

Fueling America's growing concern about the safety of our drinking water: a 1982 Environmental Protection Agency (EPA) survey indicating that as many as one-fifth of U.S. ground water supplies contain traces of organic chemical contamination. "What is most alarming is that no one truly knows the exact dangers of exposing millions of Americans, including young children, to low-level water contamination. Unlike immediately evident diseases caused by water-borne bacteria or viruses, an increased risk of cancer, miscarriage, or birth defects owing to chemical-laden drinking water can take years, even whole generations, to become apparent," said Rae Zimmerman, Ph.D., of New York University Graduate School of Public Administration.

THE CONTAMINANTS While the EPA requires local water authorities to test periodically for the presence of some thirty chemicals and biological contaminants, scientists have identified thousands of new water-borne chemicals in the past ten years. Where are they coming from? Some, no doubt, are being dumped into rivers or lakes by unscrupulous polluters, but the vast majority, it seems, come from processes scientists had thought impossible.

Pesticides believed to disintegrate within the first few soil layers have worked their way down through hundreds of feet to turn up in municipal wells. Industrial solvents have penetrated landfill liners thought to be impermeable. Petroleum derivatives have leached into underground wells from decaying fuel-storage tanks dug under gasoline stations over twenty years ago. Water has corroded the pipes it flows through, picking up "heavy metals" known to cause nervous system and cardiovascular problems.

Even chlorine added to water systems to kill bacteria has reacted with decaying vegetation to form suspected cancer-causing agents known as trihalomethanes or halogenated organics. (The one—controversial—additive that seems to have proven itself safe: fluoride. Not only does it discourage tooth decay, especially in children, but new studies suggest it may be a factor in preventing osteoporosis.)

WHAT TO DO if you suspect your drinking water is contaminated: "Many County Health Departments will test your water for contamination without charge," said Linda Greer, toxic chemicals scientist at the Environmental Defense Fund. "It is important to specify which chemicals you are concerned about. Those of most immediate concern are toxic organics and heavy metals." (A guide to water sampling is available from EDF, 1525 18th St. NW, Washington DC 20036.)

If your drinking water comes from a private well—as many as twenty to thirty million Americans' does—then you may have to bear the cost for safety testing yourself, although local or state health departments can help with

(Continued on page 410)

DIET Can a weight-loss program be fast *and* safe? The problem: if a diet is fast and easy, it usually isn't flexible, safe, or maintainable (about 95 percent of Americans who lose weight gain it back). Now Weight Watchers, formerly of the *slow* school of weight loss—has revised its program to be faster and nearly fail-safe. Week one is low in calories to ensure a quickly perceived weight loss. Week two adds more food choices, not calories. In the third week—when motivation wanes, daily caloric intake is upped to 1200, includes indulgences. And, to satisfy the time-saving/taste needs of all women, Weight Watchers just expanded their low-calorie frozen food line.

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(Continued from page 408)

emergency testing. In states that license testing laboratories, lists of certified firms can be obtained from local health departments. University chemistry departments can also provide information. Ed Hopkins, research director of the Clean Water Action Project in Washington, DC, noted: "The technology exists to greatly reduce the level of toxic contaminants in drinking water. What is vital, though: that water vote for elected officials who share this concern, and approve public spending to make this a priority."

FAUCET FILTERS While many filters will improve water's taste, odor, or smell, only activated carbon filters effectively remove chemical contaminants. Since the filter itself can breed bacteria, and efficacy decreases with use, proper maintenance and filter replacement are crucial.

The problem: While some manufacturers provide guidelines, the only way to be certain that contaminants are not backing up into the the water is to have an independent testing lab analyze your water at regular intervals.

(Boiling your water kills bacteria, but concentrates some chemicals.)

BOTTLED WATER sales reached six hundred million gallons annually in 1981, noted a recent article in the *FDA Consumer.* What many Americans don't realize: that bottled water must meet no stricter safety standards than regular tap water. In fact, tests by the local Department of Health Services of one hundred and ten brands of bottled water, club soda, and seltzer sold in Suffolk County, NY, revealed that over 40 percent of them contained traces of organics, metals, and sulfates, while 10 percent of them actually exceeded local drinking water standards. The real solution, according to Dennis Moran, supervisor of drinking water at Suffolk County's Department of Health Services: "Establishing and safeguarding the safety of local drinking water sources in the U.S., a goal that will be costly but will benefit everyone."

ALTITUDE CHANGES

Traveling to mountain regions to ski or camp demands that you give your body time to adjust

The effects of high altitude are idiosyncratic, influencing different people in different ways. What actually happens as the body adjusts to living with the reduced oxygen available at, for example, Aspen's altitude of 8000 feet above sea level? "Three principal environmental changes bring about physical symptoms often grouped together under the heading of 'mountain sickness'," said Barry Mink, M.D., physician for the U.S. Nordic Ski Team, who practices internal medicine in Aspen. "First, decreased atmospheric pressure allows air to expand in body cavities, causing discomfort—as air becomes trapped behind tooth fillings, in sinus cavities, and causes gas/flatulence—that can last hours until pressure has equalized inside and outside the body."

Secondly, the heart beats faster and the blood thickens in order to compensate for the reduced oxygen. "With less oxygen available, the heart has to work harder so it tends to pound. Particularly noticeable at night, this leads to insomnia and fluctuation of moods, usually temporary effects."

Thirdly, because there is so little humidity at high altitudes—25 percent as opposed to 80 percent at sea level—the skin can dry to the point of discomfort, requiring extra moisturizing, less harsh soap. Nose, mouth, and eyes become drier, too—contact-lens wearers may need extra eyedrops. Dr. Mink suggests "humidifying" the upper airways with steam from the hot-water tap every evening. It is important to replace lost body liquids by drinking more water than usual.

Altitude adjustment is particularly hard on the out-of-shape and on smokers. For some mountain-sickness sufferers, the prescription drug Diamox can help; for most people, awareness and simple habit changes are enough.

EXERCISE AND ALTITUDE

"You will never achieve the same physical performance at high altitude that you get at sea level," explained the medical education director of Aspen Valley Hospital, Harold Whitcomb, Jr., M.D. "For instance, if you run a mile in Chicago with a pulse rate of 125, the same exertion at 8000 feet will give a significantly higher exercise pulse rate. At a higher altitude, you get more conditioning for the same performance, but your running speed will be slower and your general achievement level somewhat lower, too."

Clinical psychologist Julie Anthony, Ph.D., who co-owns the Aspen Club's Fitness and Sports Medicine Institute, points out that "people get depressed when they find they're not performing as well as they think they should. But it's very important to accept lower goals—at least until some acclimatization has taken place." She advocates giving the body at least three days to adjust (her plan, *below*). A positive side effect: "Exercise at higher altitude delivers faster weight-control results, because activity burns up more calories here."

Upon your return, your morning run at sea level will be faster, easier, your recovery will be faster, too. But active or sedentary, everyone experiences more stamina —a nice compensation for any "end of vacation" blues.

—THEO HARTLEY

Three-day adjustment plan for high-altitude vacations

EDITOR'S NOTE: *You'll adjust more quickly if you keep overeating, drinking, and late nights to a minimum. Also, it's wise to clear any health or exercise concerns with your M.D. before you go.*

First Day

(1) Limit alcohol during the first twenty-four hours (one drink maximum). Because it affects circulation, it is "felt" much more quickly.
(2) Drink a glass of water every two hours.
(3) Eat early (6–7 P.M.) and lightly so your digestive system doesn't have to work all night.
(4) After dinner, take a half-hour walk
(5) Don't worry if you sleep fewer hours; the body will adjust.

Second Day

(1) Do stretching exercises in the morning.
(2) Take an easy walk around the town.
(3) Limit strenuous exercise. If you are skiing, go up after 10 A.M. and come down at 2 P.M.
(4) Eat moderately.
(5) If exercising, drink one glass of water per hour, whether thirsty or not.
(6) Hold alcoholic intake to no more than two drinks or give it up entirely for faster adaptation.

Third Day and thereafter

(1) If you are feeling well, begin to eat, drink, sleep as you normally do. Increase athletic/social activities gradually.
(2) Continue to drink liquids at frequent intervals whether thirsty or not to avoid dehydration.
(3) Breathe deeply now and then. ▽

relationships

In a recent conversation with Shirley Zussman, Ed.D., past president of the American Association of Sex Educators, Counselors & Therapists, she pointed to two strong trends between men and women. The first, in contrast to the casual sexuality of the past, is a new emphasis on holding back, on establishing some emotional groundwork before beginning a sexual relationship. And second, the growing number of women who, having had a series of bad—unfulfilling—experiences with men, are withdrawing, taking "break time" from dating, choosing to spend time alone, with family, with women friends. While this can be healthy in moderation, Zussman noted a danger here: that this "giving up" on men could become permanent, and that these women will cheat themselves of the possibility of ever finding a caring, loving partner.

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Q&A

Walking comfortably . . . running with weights: the pros and cons . . . herbal tea truths . . . new acne drug: cure?

Suddenly, joggers all seem to be clutching small barbells as they run. Do these weights give a better workout?

"Yes and no," Michael Marino, physical therapist, Lenox Hill Institute of Sports Medicine and Athletic Trauma, NYC, told us. "The aims behind carrying one- to two-pound weights during aerobic exercise are to increase the difficulty of the workout, to raise the heart rate, and to add upper-body conditioning to a lower-body activity.

"But when it comes to turning a single exercise into a complete workout, it's important to think about fitness goals," said Marino. "While using these extra weights will increase muscle tone to a slight degree, if you're running for cardiovascular fitness and you want to build upper-body strength, you'd really be better off separating the two exercises; running without weight and then focusing on weight work for upper body. When you add weight to running or stationary bicycling, you end up decreasing the benefits of each of the parts. If you're pressed for time and you really need a total-body workout, try swimming, cross-country skiing, or rowing."

If, however, you're determined to "double up," Marino offered these suggestions: "Because the weight changes body balance, putting more stress on calves and hip flexors, stretching is especially important to prevent soreness when you combine weight with aerobics. And instead of grabbing cast-iron barbells, you might use weights designed specifically for aerobic activity; they're padded and easy to hold. Follow package instructions for proper form, best results."

I've heard that some herbal teas cure upset stomach and headache. I'd like to use these as an alternative both to medicine and caffeinated drinks. Can you tell me which teas to drink?

"Using herbs as medication can be a dangerous practice," said Helene Swenerton, Ph.D., co-operative extension nutritionist at the University of California at Davis. "People have the mistaken notion that because these teas come from plant sources, they have an innocent, folkloric quality. In fact, many herbal teas contain chemicals that interfere with normal physical and psychological functions." You should know what you're drinking.

Some experts believe that herbal teas should be classified as drugs, not foods, because of their strong—and often uncharted—pharmacological effects. Doctors do know, for example, that teas brewed from senna or aloe leaves can cause diarrhea; that chamomile and goldenrod teas contain pollen causing allergic reactions in some people; that comfrey tea contains alkaloids that are toxic to the liver and are carcinogenic in rats. And some herbal teas in fact contain more caffeine than coffee or non-herbal teas. (The same concerns cause doctors to warn against taking herbs in tablet form as some sort of self medication.)

I'm interested in a new drug that cures severe acne, but I've heard it has unpleasant side effects. Do the benefits outweigh the risks?

"There's no question that Accutane, a vitamin-A derivative, is the new drug you've heard about. Its success in treating severe acne is dramatic; however, Accutane doesn't *cure* acne," said James J. Leyden, M.D., professor of dermatology at the University of Pennsylvania School of Medicine. "When used over four to five months, then discontinued, Accutane induces a prolonged remission in acne. A patient may have an occasional breakout or, in some cases, may need to be retreated with Accutane for several months to achieve clear skin.

"Accutane's benefits far outweigh its risks," said Dr. Leyden. The common side effects: dry skin, lips, nasal passages, eyes. Less common are slight hair loss, muscle pains, elevated blood triglyceride levels. Accutane cannot be taken by a woman who is pregnant, as it has been associated with birth defects (but it does not affect future pregnancies). "All of these symptoms are temporary; they disappear when the patient stops taking Accutane," reported Dr. Leyden.

"Owing to these side effects, doctors are examining the influence of lower doses of Accutane on acne. When the dose is reduced, Accutane's side effects are less severe but the remission period is shorter," said Dr. Leyden.

Other Accutane uses: "I've had success in treating patients who have mild acne with severe scarring," said Dr. Leyden. "And in the future, Accutane or a similar drug may be designed to treat mild acne with few side effects."

I like to walk from my office to business meetings, but I want to stay in my business shoes; is there any way to prevent my feet from getting sore and strained?

"Wear a soft leather shoe with a heel no higher than one and one half inches," suggests Charles Gudas, D.P.M., associate professor of surgery and chief of foot surgery at the University of Chicago Hospital. "The higher the heel, the more you decrease the weight-bearing area of the foot." With three-inch heels, for example, the front of your foot has to absorb about three times more of your body weight than when you wear flat shoes—an additional stress that could irritate calluses or bunions, cause feet to ache.

"The flexibility of the shoes is also important," stresses Dr. Gudas. If you must walk a distance in a new pair of shoes, he suggests bending and flexing the shoe twenty times before you put it on. "But, don't wear new shoes on a day in which you have to stand or walk for a long period of time."

Dr. Gudas notes that about 90 percent of people have feet of slightly different lengths. If you do, try to fit the longer foot; use tongue or heel pads on the other foot to snug up the heel or toe. Also, most shoe departments are carpeted because shoes feel more comfortable on a plush rug than a bare floor. So, when buying shoes, try to walk on a hard floor to get a more accurate feel of the shoe—"especially important if you're planning to take walks on a cement sidewalk," Dr. Gudas says.

Shoe inserts, such as Dr. Scholl's Air-Pillo insoles or Pro Comfort Sports Cushions, made of a flexible polyurethane, can help to absorb shock, enabling the foot to withstand longer walks comfortably. Most women's business shoes have thin leather soles (offering less support and shock absorption than thick rubbery soles), but the inserts, only about one-eighth of an inch thick, will give added protection and can easily be cut to fit any shoe.

"The faster you walk, the more you stress the foot," adds Dr. Gudas. "If you slow down and decrease your stride length by about six inches, you'll be more comfortable." ▽

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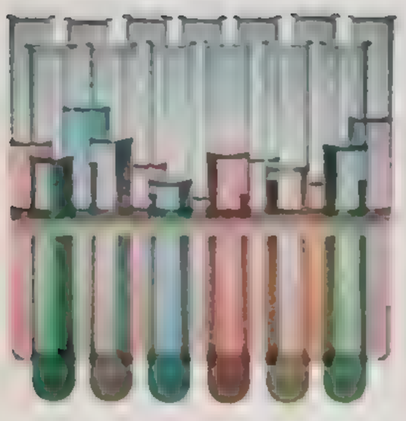

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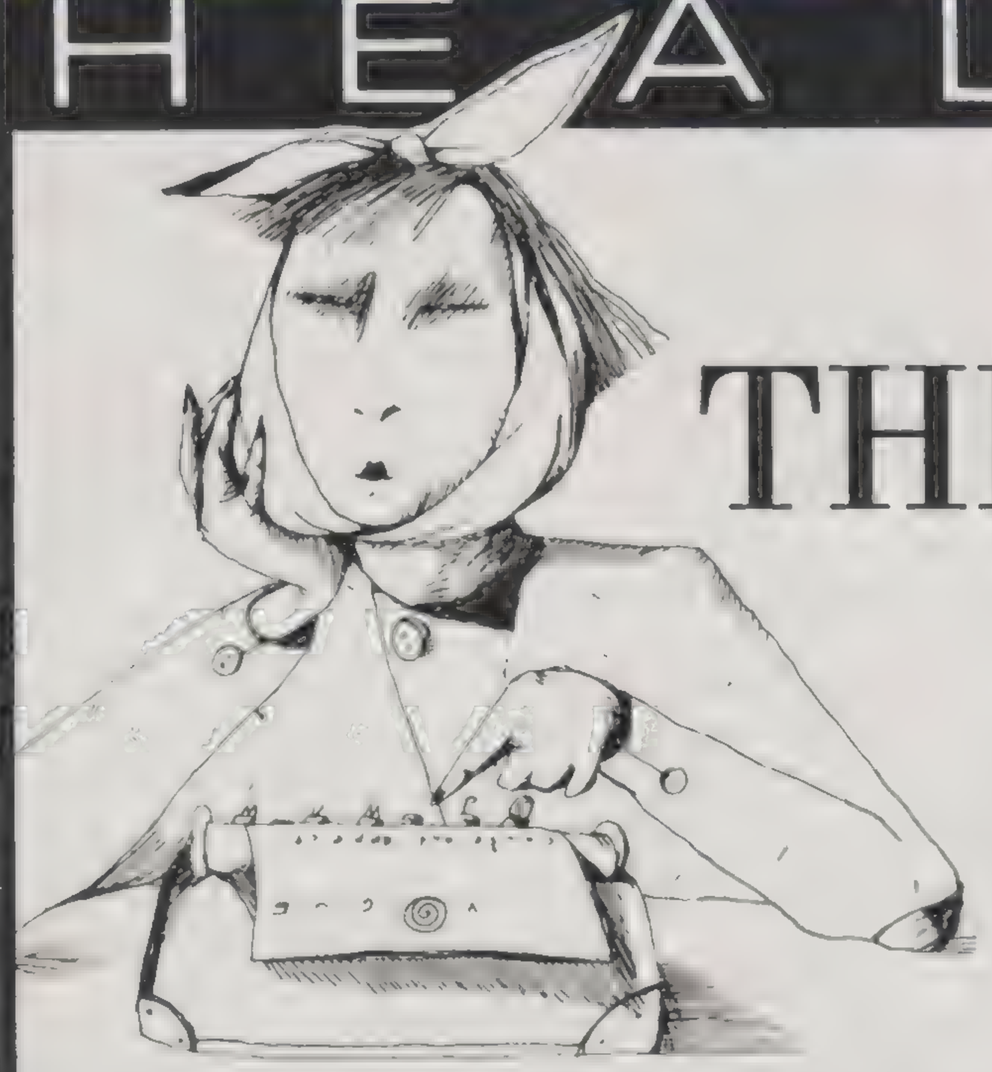
HEALTH *style*



THE FLU

When are you "sick enough" to stay out of the office and home in bed?

"If you have a fever over 100°F, ache all over, and just want to sleep all day, then give your body the rest it is telling you it needs. Forcing yourself to go to work when you're feverish will only delay your recuperation and may make you vulnerable to picking up another virus or infection that someone else is carrying. Besides, no one can perform up to par when ill," said William S. Jordan, Jr., M.D., of the National Institute of Allergy and Infectious Diseases. If you feel you *must* get that report or presentation finished that day, "then do only what you absolutely must and then go home. And try not to spread your germs around; use a lot of tissues and wash your hands often to avoid spreading the virus through the air or by contact." Be aware that it takes several days to get over a high fever and that if you're still weak, you're not recovered. When to see a doctor: if your pain is acute or your fever lasts longer than three days.

"SCARE INGREDIENTS"?

CONCERN ABOUT THE CANCER-CAUSING POTENTIAL OF CERTAIN COLOR ADDITIVES USED IN COSMETICS INCREASED AFTER THE FOOD AND DRUG ADMINISTRATION BANNED ADDITIVES FOR THIS VERY REASON. SHOULD WOMEN WORRY ABOUT COLORS NOW IN USE? NO, SAY FDA OFFICIALS, WHO NOTE THAT THOSE COLORS THAT HAVE PASSED FINAL FDA REVIEW ARE "THE MOST THOROUGHLY STUDIED, MOST UNDENIABLY SAFE OF ALL COSMETIC SUBSTANCES USED NOW." WHAT OF RUMORS THAT THE BANNING OF SEVERAL REDS WOULD MEAN A SHRINKING LIPSTICK PALETTE? THERE ARE TWELVE REDS THAT HAVE PASSED FINAL APPROVAL, SEVEN STILL TO BE CONSIDERED, SO A SHORTAGE OF CHOICES SEEMS UNLIKELY.

Herpes: Telling Him

Having a sexually transmitted disease such as herpes can be hard enough for a single woman to come to terms with; discussing it with a new sex partner can often renew the concern. One step that can make it easier: confiding first in a close friend who can give you unquestioning—and much-needed—support and help you to anticipate and prepare for a lover's likely reaction, said Oscar Gillespie, Ph.D., assistant professor of psychology at Fordham University, NYC, and author of *Herpes: What To Do When You Have It* (Grosset & Dunlap).

The time to discuss herpes is obviously an individual decision, but experts agree that it should be in an intimate, private, but nonsexual setting. "Know the facts so you can answer questions, but don't overwhelm your partner with medical details. Respond to his questions in a straightforward, calm, honest manner," said Dr. Gillespie.

Help your partner to understand that herpes is only an occasional problem, and one that can be dealt with together. You should both be aware that you can protect your partner by abstinence from intercourse during the contagious period. There are also new medications that, for some patients, can delay future outbreaks and keep you symptom- and contagion-free for a longer period of time.

"Allow your partner time to understand what you have just told him," said Dr. Gillespie. "But keep in mind that a man who doesn't react sympathetically may be signaling that this is a relationship not worth pursuing."

JANE FONDA

(Continued from page 350)

home to California.

Maureen Orth: *Did it surprise you that a recent Gallup poll found you the fourth most admired woman in the U.S.?*

Jane Fonda: It surprises me—the company I'm in. I mean my being sandwiched in between Nancy Reagan and Margaret Thatcher shows we're a pretty schizophrenic country, or that hype plays a major role in what we think about who's who. But I'm not surprised.

MO: *Why not?*

JF: I get hundreds of letters every week and they're letters of both support and concern, and I can't help but feel a sense of responsibility. Women come to me with questions. They come to me with problems. They come to me with fears and expressions of support, and I can't possibly fill all of those needs. But we do need role models. I grew up with no woman role model at all.

MO: *Do you have any now?*

JF: Katharine Hepburn is an extremely important role model as I get older. Knowing her, watching her, seeing how she is handling aging, still remaining an independent, vital, and strong person who develops very deep and close relationships.

MO: *Why do you think you're a role model for women?*

JF: People unconsciously need to know what's possible. Can you be a mother and a professional woman? Can you be an artist and political? Can you be a businesswoman and still have values?

MO: *Do you think about these things a lot?*

JF: Yes, I do. Through a great deal of good fortune I've been able to put some of these things into practice. The fact that I can make films that are important socially and also commercially successful, the fact that I can develop a broad line of clothing. I want to be able to show that you can do both.

MO: *How do you?*

JF: I have to be very honest about it. There's no way I could do everything I do if I didn't have money. I can afford to have someone help me with my children, pick them up from school when I can't be there, and make dinner at night. If I couldn't afford to have a secretary; if I couldn't afford to have someone help me on film development . . . there's a lot of support structure there.

MO: *Do you enjoy managing, hiring and firing?*

JF: It's excruciatingly difficult and problematic.

MO: *So you don't really like this administrative part of business?*

JF: I'm not good at it. I'm an emotional person. I can become enamored of someone and think she is just wonderful and want to be her friend, but she may not be the best person to run the business. I'm also very busy—it's not the main part of my life.

MO: *Do you feel comfortable then, having this big, growing, fitness empire?*

JF: I don't think of it as an empire. Each part of it is specific and personal. I know that if I step beyond the area that I have credibility in, it won't work. A lot of people say go into makeup or perfume or cosmetics—no way.

MO: *So the Workout clothes are it for now?*

JF: Yes.

MO: *What about more Workout centers?*

JF: Only one more, in New York.

MO: *How did you decide to make fitness a business?*

JF: I have been in business ever since 1971 when I decided to produce. What happened is that I turned a twenty-five-year interest in exercise and health into the Workout centers first, then into the book, the record, the video tape, and now into the clothes. I was making a lot of money as an actress, and I knew that it might not last forever. Hollywood has not always been so forgiving of older women, so it's an uncertain time in my career.

I am quite proud of what I do with my money. I support Democratic candidates; I support issues that I feel strongly about: women's rights, renters' rights, development of alternative energy in California through the Campaign for Economic Democracy. I decided it was important to learn from the Republicans who do this all the time—go into a business to support the social issues that I believe in, should something happen to me.

Being the fourth most admired woman surprises me—sandwiched between Nancy Reagan and Mrs. Thatcher

I didn't want the financial base to be fragile, so, for about two or three years, my husband and I thought about what business it could be. Some very smart friends of mine said never to go into a business that you don't really know, and I finally realized there is only one thing I really know besides acting and movies, and that's exercise. So that's what led me to open the first Workout, owned by the Campaign for Economic Democracy.

MO: *Does all the money you get from your books, video tapes, and fitness centers still go to your husband's political organization, CED?*

JF: The three existing Workouts in Beverly Hills, Encino, and San Francisco are owned by CED. *Jane Fonda's Workout Book* and the second book, *Pregnancy, Birth, & Recovery,* are owned by CED. The record and its remake (still in the works) are owned by CED.

MO: *That's an incredible windfall for CED.* (*Jane Fonda's Workout Book* has contributed several million dollars to CED, making it one of the richest political organizations in California.)

JF: In addition, some of the earnings go to a children's camp we run.

MO: *I guess the next question is, then, when are you running for vice president?*

JF: Never. I have no interest in it at all, none.

MO: *Professional politicians often consider politics fun—the wheeling and dealing. Do you ever consider politics fun?*

JF: No, I don't like that part of politics. I enjoy visiting Tom in Sacramento. I enjoy watching him be an assemblyman. I enjoy being the wife of "Tom Hayden the assemblyman."

MO: *How do you like campaigning?*

JF: I don't like it. It's the most stressful situation I have ever experienced.

MO: *Is it hard on the family?*

JF: Very hard. As the time gets closer to the actual day there's tremendous strain. You walk five or six hours a day. Feet are blistered, nerves are ragged, tension mounts. You can't talk about anything else but the campaign. I don't like that. I don't look forward to the next one, but I'll do what needs to be done.

MO: *Was it anything personal that got you involved in politics?*

JF: No. It wasn't a personal thing. Profound change is always a combination of personal and objective, right? On a personal level I was unhappy with who I was, where I was at, as a woman and as an actress. I was not happy in my marriage to Roger Vadim. I thought my life had no meaning. I was living in France in 1968. Everything was in flux. The Tet offensive showed how vulnerable we were militarily in Vietnam. French students were joining with French working people and almost overthrew the government of De Gaulle. It was a tumultuous time. Europe is a much more politicized part of the world; and I suddenly said, why am I in France? I have to go back to my own country and participate in my own movement.

MO: *What did that mean?*

JF: That meant leaving behind a certain world view and life style. I had a choice: I could either remain the privileged, wealthy, remote—quote, do-gooder, unquote—liberal who would descend from the mountaintop and dole out money to charities and then disappear back into the ivory tower; or I would have to personally participate. Joining the movement put me in contact with people I had never had contact with before—not just activists but poor people. I had to change the way I thought, the way I related. It's been a very slow and gradual process, but I have changed very deeply.

MO: *Does that label of Hanoi Jane haunt you?*

JF: I regret it very much. And I hope that in time people will understand that those were not my sentiments. When I did the things that were the most controversial, it was during the time Nixon was running for reelection as a "peace candidate" promising he would end the war. Those of us who were following the campaign intimately knew, as the international press knew, that he was escalating the war with extreme violence. . . .That's why I went over to Hanoi after having refused to for many years. . . .

MO: *There was a time when more people disliked you than liked you. You must have made a decision to try to turn that around. Were there times in your life you considered "turning points"?*

JF: When I became an activist, it was not a polite time—it *(Continued on page 416)*

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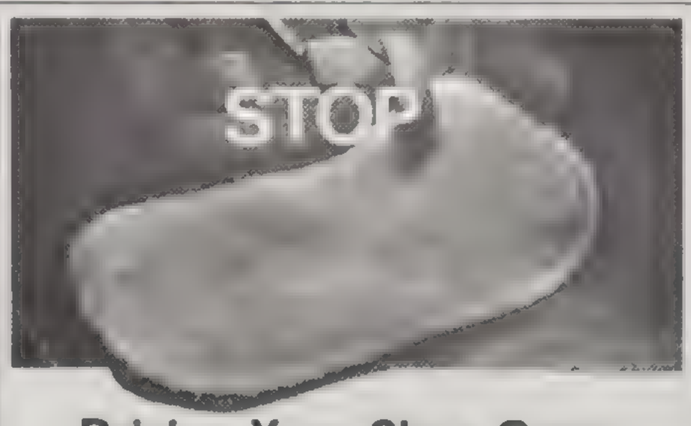

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JANE FONDA

(Continued from page 415)

was the time of the dirty tricks of Watergate, and some of those tricks were perpetrated on me. I was followed. I was threatened. My bank account was taken illegally by the FBI without a subpoena. My home was broken into, my phone tapped. The FBI later apologized. My basic rights were being violated. . . . It was a time when they called me strident. It was a strident time, and one used the tactics one considered appropriate to the time. After Watergate surfaced, it was a different ball game. So for us, hair got cut, ties got put on, and we went to Washington to lobby. The big turning point, though, was the ending of the war.

MO: *Doesn't it get to be awfully tedious that people hold you to a different standard?*

JF: I think everyone should be held to those standards. It's like the exercise clothing. From the very beginning I said I don't want to go into clothing if it all can't be made in the United States, by unionized workers. People said you can't do that. It took me a year and a half to do it, and we probably will create 4600 new jobs here.

MO: *Did you ever think you'd have to give up your career as an actress because of your political beliefs?*

JF: Yes. There were many years when I couldn't get a job. I just had to assume I might not work anymore, and it made me very unhappy.

MO: *The way you began your own film company and started choosing your own projects and producing your own films has become the prototype for a lot of actresses now.*

JF: Isn't it great?

MO: *But do you think there really has been any change for women in Hollywood?*

JF: Absolutely. First of all,.actresses are more aware they have the right to participate in production. They have a right to be more than someone to put up in front of the camera. They have a particular point of view as women to contribute to their characters and to the film overall; and enough of them have done it—me, Streisand, Goldie Hawn with her movie *Private Benjamin,* and Jackie Bisset with *Rich and Famous* . . . . They want to say something about themselves. They want to be taken seriously, and they know they have a right to ask.

MO: *That describes one step, which is the consciousness of the actress to want to have that right. But in terms of being allowed to have it by the powers-that-be at the studios, do you think that's changed?*

JF: Hey, we bring in the money. . . . Absolutely it's changed.

MO: *Are you no longer interested then in making films in which you're not the producer?*

JF: It doesn't have to be my company, but I want to have some involvement in the production: in the development of the script, in the choice of director, production manager, cinematographer, key crew people, and in the distribution.

MO: *Do you enjoy producing?*

JF: It's just like Workout. I enjoy the creative aspects of it. I don't enjoy the financial aspects of it. I'm not a deal maker. I don't particularly enjoy studio politics.

MO: *Was there a moment when you decided you wanted to make films with a certain consciousness to them instead of films that offered pure entertainment?*

JF: It was during that time that I was not doing very well career-wise—when my friend Bruce Gilbert and I decided to make a film about Vietnam veterans. It took six years for *Coming Home* to get to the point of release, and that convinced me it was necessary to enter the fray whole hog.

MO: *Does acting still give you the greatest satisfaction?*

JF: Absolutely.

MO: *Do you have any worries about physical aging in terms of your profession?*

JF: Of course—I'm an actress. If you examine the tradition in Hollywood prior to this period, when women were powerful stars in the 1940s, they would have active careers, say, up until their mid-forties; and then they would sort of try to pretend to be younger than they were and then sometimes disappear and resurface as much older character actresses. But the whole middle span of our lives as middle-aged women has never been addressed culturally. I'm worried that the same thing will happen with me. I don't think that it will, partially because I, and other actresses who are middle-aged, are going to produce films for ourselves and there are more women who are going to want to see them. There's a huge audience, a growing audience of middle-aged women who I think will watch us on the screen, with grey hair and all.

MO: *Don't you think that by what you've done with fitness you're helping to change the whole esthetic of women in this country?*

JF: Yes. Some people think the whole purpose is to try to stay young. But I don't view it that way. The more fit I am, the more proud I am of my age. I feel better than when I was twenty, and I don't have any desire to lie about my age. I think that when you're healthy, no matter what age you are, you have more sexual stamina and desire and flexibility and all the things that go into an active sex life. Not only do middle-aged women have to be present on the screen and on television, but they have to be there as sensual people as well.

MO: *Does life get better as you get older?*

JF: Yes. I met some of the young campers at our children's camp who told me I shouldn't tell my real age because I don't look my age and I should lie, and I thought, God, how sad. They're already thinking about lying about their age.

MO: *You've said your children have been blessed by having good fathers, and that you've felt guilty about not being able to spend enough time with your children. Do you still feel that way?*

JF: Of course, as any busy woman does. At the same time we know we need to work because there's too much of us left over after we perform our traditional roles of housewife and mother, and we need it for fulfillment. Yet there's no question the best thing in the world is for somebody to give the most concentrated and focused and full-time attention to their

children.

MO: *How do you deal with that?*

JF: Marry the right man!

MO: *Even though your father, Henry Fonda, had been ill so long, was his passing a shock to you?*

JF: You can never prepare. You can sort of prepare. I knew that Dad was going, I thought that I'd be prepared and I wasn't. It's just so final, you know. It took a while to recover.

MO: *Do you ever have time just to gab on the phone with friends or do anything frivolous?*

JF: Well, I like to cook. We like to have people over to the house. Tom is an avid baseball player, so guys get together and play baseball. People come over to the house a lot. I like to entertain small groups of friends. We like to go to movies with friends a lot. We like to go out to restaurants. We have a ranch two hours north of Los Angeles and we take groups of friends up there a lot. We travel as a family quite a bit. We go fishing once or twice a year at least, and we always go to at least one foreign country every year.

MO: *Where do you see yourself today—at another turning point?*

JF: No. I have had many different lives, many quite extraordinary, and unbelievable differences in my life. Where I am now is where I will remain for the rest of my life. The family is solid. I feel stable and happy and lucky. I can't take on any more, so it's not as if I'm going to expand in any direction. Now the expansion will have to be internal.

MO: *One last question: Would you ever make "Barbarella" again?*

JF: No thanks. Hanging from metal posts with steel girdles digging in your ribs, and that scene with all the birds flying in my face. . . . No, no . . . I'm too old. ▽

THE ENTHUSIAST

(Continued from page 370)

art adapt well to a domestic situation."

The collector's strong bias for classical forms is what unifies this wide-ranging selection of artworks and furnishings. There are ample clues to his fundamental classicism throughout the apartment, particularly in the living room *(see pages 366, 367, 370, 371)*—in the fluted top (and lion mask) of the nineteenth-century mirror, in the swags of the eighteenth-century English carpet, in the applied frieze (with leaf motif) on the side of the Eastlake settee, and in the nineteenth-century model of a colonnaded temple atop the mantelpiece. The collector clearly relishes austere forms, as well as monumental, sturdily constructed furniture with crisply articulated elements and an almost sculptural treatment of carved wood.

A more intellectualized form of classicism appears in the Minimalist sculpture by Sol LeWitt, a freestanding metal construction enameled in white. The sculpture's three clusters of tiered boxes explore the permutations of open and closed forms. Though too large and unwieldy for most city apartments, the LeWitt piece seems quite domesticated in a cozy corner of the living room. By day, one almost has to look twice in order to see it, because its tripartite towers are virtually dissolved by strong southern sunlight.

An art buff and antiquarian who regularly patrols favorite art galleries and antiques shops, this collector acquires many of his artworks and furnishings at auction. He also happens upon irresistible acquisitions while traveling. He ceaselessly accumulates new pieces on the assumption that there is always room for one more picture, one more piece of furniture. But his acquisitiveness is tempered by a large dollop of practicality: "I won't buy a large picture that I couldn't possibly hang. It doesn't make any sense."

His knowledge, his intuition, and his sense of serendipity often yield exceptional finds. Recently, he managed to reassemble a group of carved wood chairs attributed to William Kent, the eighteenth-century English architect and designer. At first, from a London dealer, the collector acquired two hall chairs typical of Kent's style. Later, "I bought the hall settee from a catalogue," the collector gloats. "It was being sold in Los Angeles, and no one knew very much about it. I already had the two chairs; by checking the dimensions I realized that it had the same proportions and most likely was by the same person. I bought it sight unseen. When it arrived, it was obvious they were all part of the same thing." The three pieces had originally come from the same London dealer. Happily, they are now reunited in a savvy collector's apartment. ▽

BALTHUS AND JOHNS

(Continued from page 365)

as well. Conservative artists dedicated to keeping alive the timeless values of Old Master painting, each has virtually apprenticed himself to a series of past masters. In Balthus' serene profiles and pure, gently swelling volumes we sense the echoes of Piero della Francesca and Puvis de Chavannes. Johns's philosophical questioning and intellectual conundrums echo the cerebral art of Leonardo da Vinci and Marcel Duchamp, to whom he has specifically referred in a number of works.

In Johns's latest painting, provocatively titled "Racing Thoughts," the doubled image of Duchamp and Leonardo is evoked by the image of the Mona Lisa which one created and the other derided.

Rich imagery as well as sensuous surfaces—a love of both the cerebral and the tactile—characterize the work of Balthus and Johns. Although these artists may have little in common in terms of their subjects and techniques, they may be joined in their common interests in specific aspects of art. The specter of imminence they conjure by depicting a moment out of time preceding the occurrence of a shocking event is common to both. Choosing such images gives their art a special piquancy and mysterious allure. Why, for example, are those exquisite Japanese *(Continued on page 418)*

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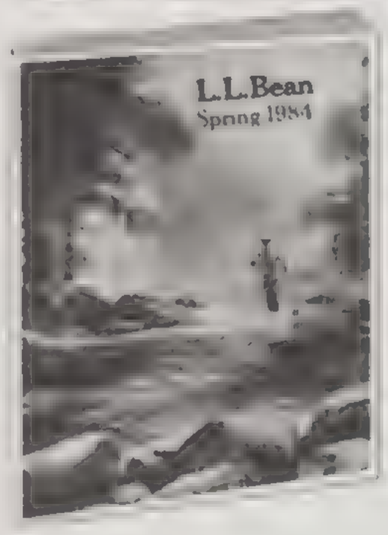

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BALTHUS AND JOHNS

(Continued from page 417)

girls crawling on the floor toward their own reflections in recent Balthus paintings? What is the relationship between the photograph of the young Leo Castelli depicted as a puzzle on the left side of Johns's "Racing Thoughts" and the images of the Mona Lisa, a lithograph by Barnett Newman, and the death's head at the right?

Often, Johns throws out a few clues to tantalize the would-be art-historical detective: here the skull, symbol of death, which has been seen frequently in Johns's recent paintings, carries the danger warning of a natural catastrophe: the collapse of a glacier. The image itself is based on a newspaper photograph that a Swiss friend, Christian Geelhaar, sent Johns of a bilingual sign warning of the danger of a glacial ice slide. In the painting, both the words in French, *chute de glace*, as well as in German, *Gletscherrasbruch*, are cut off by the right margin of the canvas, their endings reappearing at the left margin.

This discontinuous use of lettering, also remarkable in the title "Racing Thoughts" at the top of the canvas, passes, ironically, behind the image of the reproduction of a lithograph by Barnett Newman that usually hangs, like the reproduction of the Mona Lisa, in Johns's house. The two images allude to dead friends of the artist, Duchamp and Newman; the strange warning against unexpected natural catastrophe adds to the sense that this complex painting, so full of art-historical references, is a form of *vanitas*, a traditional theme alluding to the shortness and vanity of life.

Like Carpaccio's masterpiece "The Meditation on the Passion," Johns's "Racing Thoughts" is a meditation. The subject seems to be a series of free associations on that which has disappeared or is disappearing: the dashing youth of his good friend and dealer Leo Castelli, allusions to past art and Old Masters. The curious introduction of profiles of Queen Elizabeth and Prince Philip of England (hers, in yellow, along the left edge of the white vase; his is the red profile outlined in black on the opposite side) may refer to the passing of the social class they represent, with its monarchy and collapsing empire. In this sense, the painting is a meditation on history—on the replacement of the old order by a new age.

Johns has clearly and intentionally chosen to depict old-fashioned objects—from the silhouette of beige corduroy pants that seemingly hang limply like a flayed skin on a nail in the left half of the painting to the depicted photograph, the antique crockery (the brown vase is a George Ohr), and bathroom fixtures. Although the painting has many ominous overtones, it is painted in bright colors, and contains one note of optimism: a passage of a burst of light taken from the central panel of Grünewald's Isenheim altarpiece of Christ rising in glory and radiance at the moment of the Resurrection, a motif Johns has used before.

Great art-historical masterpieces resound with many themes that are universal in nature and carry across the ages. Perhaps Johns is saying that we live in a dangerous time, in which the old order is crumbling, yet there may be resurrection. Certainly he has done his best to resurrect traditional painting as a handmade craft with profound meaning at a time when it seemed in inevitable decline.

A European aristrocrat of an older generation than Johns, Balthus, too, has dedicated himself to the preservation and conservation of the qualities that made Old Master art durable. Like Johns, he has done so without sacrificing modernity. The exquisite beauty of his tenderly brushed surfaces, the monumental grandeur of his compositions, and the dignity and timelessness of his subjects will endure when so much of the merely novel that has been falsely identified as modernity has passed. Both Balthus and Johns, meticulously restrained painters with a sense of the past linked to personal genealogy, have chosen to attempt the heroic task of preserving the quality of aristocratic art in a time the Spanish philosopher Ortega y Gasset described as that of "the revolt of the masses." ▽

FRANK SINATRA

(Continued from page 357)

past: it asserts itself with particular force when the present and future are marked by change, uncertainty, and contradiction. The last two decades have witnessed major challenges to (some would say, assaults on) nearly every social, sexual, political, and esthetic maxim that tradition held dear. Perhaps people are feeling a kind of psychological and cultural jet lag. Or the kind of longing for what can never be retrieved that old photographs and bits of memorabilia arouse.

Like the fantasy of the ideal parent, the past is something one can rebel against, then return to, assured that nothing has changed. Choose your past carefully, and you'll always be welcome here. Music serves especially well, because it evokes emotional and sensory memories, not analytic ones. How smart Lawrence Kasdan was to use 'sixties rock in *The Big Chill* to cast a glow of dewy-eyed warmth over the turbulence of a past marked by Vietnam protests and racial conflict.

Artists today—whether or not they call themselves Post-Modernist—scavenge, scramble, and patchwork the past. Sometimes they set it in a fresh context, mingling curiosity, adulation, criticism, and experiment. Sometimes they simply try to absorb its charm, its appearance, its narrative and emotional certainty. Sometimes these varying needs mingle; irony, along with envy, becomes the thinnest invisible shield between reverent imitation and textured reevaluation.

One feels such mixed motives in *I'm Old Fashioned*, a tribute to Fred Astaire choreographed by Jerome Robbins for the New York City Ballet. The curtain rises on a movie screen: Astaire and Rita Hayworth dance a gloriously witty duet that blends romance and camaraderie, tap, Latin, and ballroom rhythms. The dancers onstage then create complex patterns to a Morton Gould score intent on converting Jerome Kern's melody into a symphonic theme and variations, until, as the dance ends, stage and screen movements are fused. There are lovely moments, but a viewer is perplexed. Robbins seems haunted, perhaps threatened, by Astaire's genius, a highly conscious but wholly unself-conscious one with scant concern for high-art accreditation. He seems haunted by Balanchine as well, the Balanchine who set *Who Cares?* to songs by Gershwin and made high and popular art blissful partners. Is this a tribute, a competition, or an exorcism?

Meanwhile, at the Joffrey Ballet, William Forsythe has plunged into old-time blood-and-guts romance with *Love Songs*, set to the music of Aretha Franklin and Dionne Warwick. Dressed in slinky black dresses and sexy black *pointe* shoes, five women rage, suffer, and lust for men who are occasionally partners, more often distant, ominous presences. The passion is raw, the women unprotected, believing their "he was her man and he done her wrong" postures as surely as they are also camping them up.

The most deliberately innocent and commercially successful of art's time travelers seems to be Linda Ronstadt: en route from *The Pirates of Penzance* to *La Bohème*, she startled the record industry with *What's New?*, an album of popular songs associated with Sinatra and Billie Holiday. Arranged by longtime Sinatra associate Nelson Riddle, who also did the classic Ella Fitzgerald songbook albums, it's lovingly made but curiously lacking in vitality. Each song is like an old photograph, retouched into flawless prettiness at the price of blandness. Those who pay $350 for Sinatra in his prime, or, mercifully, much less for Holiday, Fitzgerald, Mildred Bailey, Sarah Vaughan, Peggy Lee, or Dinah Washington in theirs, will hear the difference immediately. Ronstadt is ushering the past into the present with the utmost courtesy and respect. The others used the past to shape a present so distinctive that it is still affecting the art of the future.

It's fascinating to hear today's artists speak of neo-romanticism or neo-expressionism, and watch them turn not just to artists but to forms—symphonies, operas, musicals—associated with strong traditions, sweeping emotions, and cultural respectability. What will the results be? Will these forms serve new functions? Can they embody the ambiguities, the convictions, the struggles, and pleasures of our times?

In the meantime, there's Frank Sinatra, who offers an art of answers, not questions; anthems and lullabies from a time when some questions, it seemed, didn't even need to be asked. As he sang with quiet longing in a 1940s recording, and with flinty determination in a 1979 one,

Dreams broken in two
Can be made like new
On the street of dreams.

Those words are at the heart of his music and his myth. ▽

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BACK PAIN

(Continued from page 397)

pain," said Johns Hopkins' Dr. Long. "Strong emotion, lots of opinions, not enough fact." His medical center is planning a long-range study to compare the effects and success rates of the various treatments for low back pain, both the no-known-cause cases and those clearly diagnosed as specific conditions.

Accurate diagnosis is the most important key to appropriate—and successful—treatment. "The fact is," said Dr. Long, "among back problems, the slipped disk is a relative rarity. Studies made in Europe, for example, indicate that only about one percent of the population ever has a slipped disk."

The newest treatment for disk problems is chymopapain, an enzyme that, when injected into a bulging, ruptured, or protruding disk acts to break down the displaced disk substance, relieving pressure on spinal nerves. In the clinical trials that preceded chymopapain's release for general use by doctors, successful results were achieved in 80 percent or more of those treated. If true cases of herniated or prolapsed disks are so rare, why is chymopapain injection so highly successful?

Dr. Long had the answer. "In these clinical trials, the patients were very carefully examined and diagnosed, using CAT scans (computer-assisted tomography) or myelograms, both X-ray techniques, to establish without question that they truly had herniated disks."

With disk-dissolving therapy becoming available, is it possible that many people will be treated for slipped disks when they actually don't have them?

"That's a very real risk," said Dr. Long. "Just think about the figures: With millions of people having low back pain, probably only one percent with a true herniated disk, this leaves an absolutely vast number of people still in pain who might persuade their clinicians to use this injection. The possibility of its being used inappropriately is very great." If you have low back pain, accept injection therapy only if your spinal condition has been unequivocally diagnosed as a herniated disk.

The professional world has built some safeguards. Dr. Long, one of the clinical investigators who tested chymopapain, helped to lead a series of professional workshops sponsored by two surgical societies, the American Association of Neurological Surgeons and the American Academy of Orthopaedic Surgeons. In these sessions, the doctors studied the problems and the appropriate uses of the injection treatments and practiced the techniques. More than six thousand surgeons took the special training course.

Principal danger in the use of chymopapain injection is that of anaphylaxis—severe reaction to foreign protein substance. In studies so far, about one patient in a hundred may have such a reaction, and there is no satisfactory way to predict whether a patient may be susceptible. For unknown reasons, women suffer anaphylaxis more often than men, at rates five to ten times greater. *(Continued on page 420)*

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I believe that no child should ever have to do without nourishing food, decent housing, medical care, or schooling. ☐ **YES** ☐ **NO**

I especially wish there were an effective way I could personally help just *one* desperately poor child. ☐ **YES** ☐ **NO**

If I could be assured that my money was being spent effectively, I would definitely consider helping. ☐ **YES** ☐ **NO**

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BACK PAIN

(Continued from page 419)

Death from anaphylactic reaction to chymopapain is said to occur in 0.15 percent of cases, which would mean that one patient in some 66,700 may die as a result of the injection; but some studies show that laminectomy surgery carries a mortality risk twice as great as that of the anaphylaxis-prone one percent of chymopapain-treated patients.

As a safeguard against anaphylactic reaction, surgical teams give a test dose of chymopapain when the patient has been placed under fluoroscopic view and contrast dye has been injected at the operating site. The dose is low, so if reaction occurs it's likely to be a mild one. If no reaction takes place after a fifteen-minute wait, the rest of the injection can be given. In addition, immunology researchers are working toward tests that can identify patients who would be likely to have the reaction.

Still in the wings is another nonsurgical treatment for herniated spinal disks—injection of collagenase, an entirely different enzyme substance capable of dissolving collagen, body protein making up a good deal of the disk. The technique for injecting collagenase is nearly identical with that for chymopapain, said John W. Bromley, M.D., a Paterson, New Jersey, orthopedic surgeon who has been one of the clinical investigators for this treatment, beginning with animal toxicity tests and leading to the start of clinical trials in human patients in 1979. So far, said Dr. Bromley, "It appears that collagenase has a success rate of 75 to 80 percent, very similar to that of chymopapain." The patients were also similar to those qualified for chymopapain treatment—with confirmed diagnosis of herniated disks and long-standing pain and disability not relieved by any other nonsurgical treatment.

One difference in collagenase therapy is that it is given under local anesthesia, statistically a safer procedure than the general anesthesia routinely used for chymopapain injections. But most important, if trials can bear it out, is that collagenase appears not to carry the danger of anaphylactic shock. "We've never had a patient show any allergic reaction to collagenase," Dr. Bromley said.

Laminectomy is the classic surgical procedure for disk problems in which the ailing disk is removed and the vertebrae above and below are fused as a rigid unit. Will the more recent disk-dissolving treatments displace the time-honored surgical therapy? Adequate comparisons have not been made.

"One important point," said Dr. Long, "many people are afraid of having disk surgery, but the fact is there are few procedures as successful and effective as surgical removal of a truly herniated disk. We expect 95 percent of these patients to be home within a week after operation, and to be doing anything they want to within a few—say, six—weeks after surgery. And they have a 90 percent chance of having no further difficulty.

"We must remember that laminectomy covers a multitude of operations, many of them for conditions other than herniated disks. When you look at laminectomies done only for slipped disks, the success rate is even higher than for chymopapain injection."

At Rush-Presbyterian-St. Luke's Medical Center in Chicago, Dr. McNeill's spine-problem patients are tertiary care referrals—which means they're the tough cases in which previous treatments have failed. From where he sees it, the largest number of his cases are caused by disk derangement. "Injuries to the disk come in several varieties," he said. "There may be hereditary diseases of cartilage, but these usually are not well delineated. And there may be other hereditary factors that could predispose a person to disk injuries. However, most disk problems probably begin with an overload of the spine; lifting, bending, twisting, other athletic efforts. And most of those overloads occurred in adolescent or young adult life. Then the trouble progresses by various means to changes within the disk."

Do abnormal bony growths, or spurs, add to this process?

"That comes later," said Dr. McNeill. "After the disk is injured, later effects include degeneration, loss of nutrition and water transport to the disk, its collapse, and the development of bony spurs through inappropriate repair mechanisms.

Many disk problems begin in our teens

"Structurally abnormal or abnormally aligned joints, as in scoliosis, will begin to degenerate sooner under the loads of daily living. And normal joints will degenerate when they're subjected to increased loading. Onset in the teens to twenties brings intermittent episodes of low back pain with 'spasm.' This may be followed by a chronic dull low backache a decade or so later; or, in one's forties or fifties, disk rupture may occur. The mean age for disk protrusion, rupture, or herniation is in the forties. Going on to old age, you may have impaired activity or be unable to walk any significant distance. The disease has a natural history that changes as you age."

Though he describes his viewpoint as heresy, Dr. McNeill insists that some exercises often prescribed for back ailments are not helpful, and may be dangerous. He bases his claim on biomechanics research at the University of Illinois, the University of Michigan, and by a Swedish research group.

Many other doctors do not agree, including Dr. White, who said: "Some exercises can be harmful, but there are others that can help to prevent and control the aging process and pain." Numerous books have been written detailing back-exercise programs that physicians may prescribe for certain back ailments; and, at St. Mary's Spine Center, the pelvic tilt (which Dr. McNeill objects to) is taught as a basic maneuver to protect the lumbar spine. The pelvis is tilted, or tucked under, flattening the buttocks and the lower back and compressing the abdomen. Patients are taught to assume this position while lifting, reaching, twisting, squatting and rising from that position, and while performing physical jobs such as lawnmowing, vacuuming, and weeding.

The half sit-up, an integral part of Dr. White's "portable back school," a home exercise program, is designed to strengthen the abdomen. Lying on the back with knees bent and feet flat on the floor, the exerciser tightens the abdominal muscles while raising shoulders and shoulder blades off the floor, being careful not to bend the neck forward, which might strain the cervical spine. The position is held while seconds are counted; and this isometric holding time is increased as training proceeds.

Dr. McNeill is also vigorously opposed to inversion therapy, the hang-by-your-feet fad currently popular in fitness centers and further promoted in home exercise equipment.

"First, if you want to put traction by body weight on your lumbar spine, it doesn't matter whether you hang by your feet or hands; the center of body mass is in the middle of the lumbar spine. Next, there have been a few deaths from hanging upside down, rupturing previously undetected aneurysms in the head."

At the California Back School, Dr. White holds a modified view. "I have used gravity traction in one form or another for ten years. Theoretically, it should not be used for people with atherosclerotic heart disease or lung conditions, and also, theoretically, it could increase blood pressure inside the head. But you go about it slowly—you don't just suddenly put people upside down. It's a gradual rocking motion; some people get seasick. I haven't had anybody get worse with it, and nobody has been injured. I don't find it dangerous, but I also don't find it of much value. Other methods are of much more importance."

How effective, how safe for low-back problems, is spinal manipulation, as practiced by osteopaths, chiropractors, physical therapists?

Dr. White: "Those of us who run spine centers almost all use manipulation in some form."

Dr. Long: "If the problem is musculoskeletal, manipulation works very well. What's important is to define the cause of the trouble and then treat it appropriately, not to use one form of therapy for all disease conditions."

Dr. McNeill: "It (manipulation) is in the same general category as parapsychology; it has existed in the culture for thousands of years, and it apparently is effective for some people. Its success can't be explained in terms of surgical knowledge or the biomechanics of the spine. We who don't understand it are loath to do it."

"Confrontational" describes the more radical clinical approach to low-back injury practiced by Hubert L. Rosomoff, M.D., medical director of the Comprehensive Pain Center at the University of Miami, Florida, School of Medicine.

"Keystone of our philosophy here," said Dr. Rosomoff, "is that bed rest or immobilization are not indicated. Quite the opposite. The more active the patient can remain, the better off he will be."

Dr. Rosomoff's multidisciplinary approach is concerned with careful diagnosis, then treatment to restore function to the injured part.

"We believe in giving balanced attention to the patient's emotional or behavioral response to the injury and to physical medicine, stretching and restoring the muscles that have become contracted.

"The muscles must be stretched first, put back into alignment. Then it's possible to do what you would call exercise. We use the term *activation*. We also work with ergonomics, the engineering technology of moving material and adapting the person to the environment."

What about acupuncture treatment for low back pain? "It works," said Dr. McNeill. "It stimulates endorphin production in the brain, giving temporary relief from pain; but it has no long-term effect."

Do surgeons whose approach to low back problems is surgery or disk injection look favorably on the exercise or back-school method? Said Dr. Long, a neurosurgeon: "It's clearly a rational approach. For a large number of people, the back school is the most appropriate treatment, exactly what they need. If most people would lose weight and strengthen their abdominal muscles they would certainly have much less of a problem. I feel that excess weight, along with poor physical conditioning, accounts for a lot of back problems." ▽

GERMAINE GREER

(Continued from page 354)

of the obstetric wards to the supermarkets that ban baby carriages and the flight attendants who deal brusquely with infants and slobber over the whims of fat executives. "Feminists," she writes, "are often accused of downgrading motherhood. The accusation is ridiculous! Motherhood hit rock bottom long before the new feminist wave broke."

Isolated from relatives, confused by new fads in gynecology, hooked on a materialistic spiral, Western woman is constantly postponing children, or not having them at all, Greer observes. She marvels at the arrogance of trying to foist such bum values on the Third World—we even poison their progeny with tinned milk instead of leaving them to the breast with all its natural immunization properties. In this exhaustive apology to India, Greer doesn't just eat worms, she chews the carpet. In a chapter titled Polymorphous Perversity, she even berates herself for poormouthing *coitus interruptus*. Apparently in more callow days, she had "denounced" this birth-control method "from the Town Hall stage" before its tender advantages had been explained by some sociologically sound dhobiwallah.

At forty-five, Germaine Greer is a large, fraught woman whose face truly relaxes only with scorn. The 'seventies mane of free-associating hair is tamer, shorter now; and she has an unforgiving chin. "I'm a good hater," she says; and her rage often takes the form of being very funny. Polemicizing, she tends to strike poses, sitting in epic profile, talking with strained eyes to her internal public: but prod her with the outside *(Continued on page 422)*

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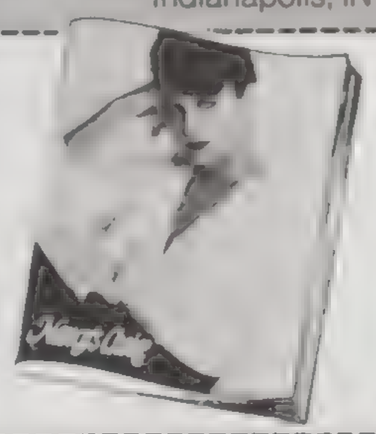

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GERMAINE GREER

(Continued from page 421)

world, and she whips out a stunning put-down. Her laugh is a joyous, malevolent cackle, baring surprisingly small teeth.

The excesses of Greer's book are forgivable and even necessary to grab attention for a subject that consistently fails to set the media alight. It has been said that America will do everything for the Third World except write about it. It was high time a box-office name chronicled, for instance, the physical damage wreaked by some IUDs, which can provoke infections that result in sterility; and it is an important redress to high-tech motherhood to point out the psychic damage done to the over-manufactured child. But I miss the presence of the buoyant, sneering Germaine who once bared her behind to the alternative press. Occasionally, she does break through the solemnity of *Sex and Destiny.* "Why the diaphragm and all that sails within it should be so gross is unimaginable," she comments in one memorable aside. "If toothpaste tasted as disgusting as spermicide, the teeth of the nation would have fallen out years ago." This is all too unusual. The acerbity of *The Female Eunuch* is muted and the prose often purples into religiosity. Is the convent girl going full cycle?

"God is untenable," she snaps back. "I don't want a paternalistic universe. As long as Catholics make me think of God as a person, it won't interest me. Hinduism is the nicest religion. It's certainly the most intelligent. Indian thought is immensely supple. A discourse always leads to the same end—nothing. Indians are longing to be off the wheel, to be nonexistent. Life is magical only because we make it so. Hinduism helps people see a point."

She laughs and lifts a Persian cat onto her large brown knees. "No, I wouldn't become a Hindu. I'm too big, I couldn't get my foot into a single shoe in India. They'd have to make me into a minor deity."

The mainspring of *Sex and Destiny* is Dr. Greer's own search for a "point" midway in a life that has been passionately pledged to freedom. The anger in her argument, once again, is mined from her own predicament. She is herself childless. She lives alone in West London in an unremarkable apartment hung with female art or, more happily, at her remote farmhouse in Tuscany where she gardens, cooks, and converses in fluent (natch) Italian with neighborly extended families. After a raucous romantic life, she seems to have given up her quest for Mr. Wrong. Her project to start a woman's study center at Tulsa has just ended acrimoniously. She claims they didn't deliver the promised funds. They claim she had only three students anyway. To cap it all, Betty Friedan made a remark that implied Germaine had gone to Tulsa because she needed the job—the last thing she needed—and a friend she cultivated there, David Plante, published an embarrassing memoir of their friendship last year in a very widely read book *Difficult Women.*

The other subjects in that book were Sonia Orwell and Jean Rhys. "I'm the only one who can't be hurt by the book because I can defend myself. The other two are dead," she says. The literary hazard of garrulous homosexuals is a minor problem. One feels Greer is man enough to send David Plante packing.

Greer's real dilemma is the typical one of the woman who would not sacrifice her independence but finds the fruits of the sacrifice bitter. Her new book heightens and probes that feeling into a new world view. Just as she hit a nerve with *The Female Eunuch,* so her dissatisfaction now is the accurate barometer of how a generation of women feel—caught in the fertility trap.

"I long for a child but I can't have one and I disapprove of adoption," she tells me. "I'd take a child if it adopted me. My favorite fantasy is that I'm working on a film set and I find a little girl asleep in a basket. We look high and low for her parents and then go out for dinner. I look up and the little girl is staring at me. She has chunks of brown hair which is crawling with ants. I feel real delight when I see that because I know the child is really abandoned. I told Fellini about the fantasy and he said it was about work I hadn't done."

It's a typical Greer story, mixing her sense of deprivation with exhibitionism and celebrity. Instead of having a child, she has written a book about fertility. When she talks, it becomes clear that, for all the massive research and scholarship, she has chosen the Indian family as a model because it's the farthest she could get from her own. She's still excoriating a loveless childhood in Melbourne and what those nuns did to her psyche. Her battle with her mother rages on to this day. "Alive? Oh yes, she's *alive.* She's like a spirochete. She'll never die. She's now taking some ludicrous academic course. I do disapprove of the taxpayer's money going to educational programs invented to keep vicious old women off the streets."

In the West, women turn children into an achievement

Greer's parents were married for forty-six years. She has one brother and a sister who, she tells me with a whiff of resentment, is married to a millionaire. Her father is dead. He was an advertising executive. When she saw *Death of a Salesman,* she cried for a day, it was so like Reg Greer's life.

"I discovered only recently my father suffered from anxiety neurosis. He spent two years in Deolali hospital. My mother used to call him a senile old goat, and she finally kicked him out into a home. She was maniacally house-proud for some reason. She was always sweeping the dust up into little piles. Then she'd lose the pile. Perhaps she thought she was Zelda Fitzgerald. Since I've been to India, I've crossed my father's tracks so many times; and I'm beginning to understand him better. He was hell to talk to. A conservative bore, but his generation of Australian men all were. They were blithe, insouciant idiots growing up in a proletarian paradise. No wonder they came back from India and Burma winded—they'd been brought up in a society which was so ridiculously Panglossish. What does Mum think of my books? Who *cares?*"

She gives a missionary glare and switches to automatic pilot, which is feminism. "I'm bored with the mode of feminism today," she intones. "It's become so doctrinaire. It's already scelerotic, predictable. My attitude has always been—why should women chain themselves to the railings? I always wondered why they wanted to be in a man's place. Don't lobby for the right to enter their clubs, start clubs of your own. Women in traditional society are so much more interesting than ours. I've come to think our society is marginal anyway. Here, rhetoric is super-abundant and very dull, but amazing things happen in India. I like watching alternative life styles and seeing how women get on in them. I went to the Sudan, the capital of clitoridectomy. None of the things I assumed would be inevitable were. The Sudanese women were having a terrific time. One of the reasons they keep getting pregnant is that in their society it's *fun.*

"In the West, women turn children into an achievement. The mothers are ridiculously anxious, and the child soon realizes its special power and becomes a tyrant. Doctors like these mothers. They're obedient. They follow all the medical advice. They submit to caesarian operations. I've got a godchild who wakes up screaming and goes on screaming unless he's fed at intervals with special little meals. When he came to stay with me, I let him scream and gave him a perfect nutritional lunch at my own appointed time. He ate his egg in the end out of sheer exhaustion. His mother was astonished."

All this seems bad luck for the women who were born in the capital of banking or commerce rather than the capital of cliterectomy. It's O.K. to be a woman it seems only if you're a peasant or a painter. Greer contemplates the group in between with a vast disregard, but another word is snobbery. It's the snobbery she feels towards that boring broom-wielding mother. "I went back to Australia for a week recently, and I suddenly realized how small the habitable part is. The dullness of Australian suburbia is stupefying, palpable. It's like an animal at the throat. You buy a fifty-foot yacht, then a sixty-two-foot yacht—yes, I *was* pleased we beat the Americans for their hideous piece of hardware—I love Australia but I leave it. I'm not even going to die there."

Significantly, Greer's next book will be an attempt to discover her father. "I'm going to piece him together after all this time and try to explain the half-witted optimism of the society that produced him. It's called *Daddy I Hardly Knew You* and I'm going to try to answer the question: 'What is an Australian?' "

The problem of how to "deal" with her mother in the book is already obsessing her, but in a sense she has already dealt with her mother in *Sex and Destiny.* Every joyful brown peasant is, for Germaine Greer an indictment of her mother. India, one feels is only another leg in the long haul from home. ▽

CHRIS DURANG

(Continued from page 358)

father stand paralyzed before a child crying in a bassinet; both of them are so neurotic, so filled with unresolved ambitions, that they can't act as parents at all. Durang appears to satirize the peculiar delusion of Americans in their early thirties that they can raise children without giving up anything that the last decade of narcissism and feminism has told them is rightfully theirs. Rather than look after the babies, Mommy wants to write her version of a Judith Krantz novel (the only thing she completes are the *Cliffs Notes* to *Scruples* and *Princess Daisy*); Daddy, having lost his job, devotes himself to nursing a vodka bottle; and the large, cheerful Nanny they hire to bail them out is a brute who immediately seduces Daddy and tosses the baby through the air like a medicine ball. These three raise the child, Daisy, as a girl, though actually he is a boy, a fact he manages to ascertain some time in late adolescence.

The large cheerful Nanny is a brute who seduces Daddy and tosses the baby in the air like a medicine ball

Baby with the Bathwater is a little thin and perhaps not as funny as Durang's best work, but it's fascinating for anyone who has followed his career, for he seems to be groping toward new moods and themes. The amazing thing about this comedy of mutilation is that it ends happily. After undergoing therapy for decades, Daisy is finally cut loose by his analyst, an unseen, inhumanly composed presence who answers Daisy's complaints about his parents with the advice "Don't you think it's time you let go? You can't blame them forever." Miraculously, the cycle of parental damage is broken. Daisy claims his manhood and fathers a child himself.

Durang may also have finished blaming the mothers and fathers. He says he's not sure he'll write about Catholicism anymore; and the profession of psychoanalysis, which took a beating in *Beyond Therapy*, actually looks good in *Baby*. "I used to feel that people couldn't possibly change, that they were crazy for life," says Durang. "The ending of *Baby* comes out of the beginning of a belief that change is possible—it's the only ending of mine that implies any sort of growing up at all."

In this country, satirists who "grow up" often become cranks and bores, so Durang's next move fills one with anticipation and suspense: Can an American satirist keep his edge after the emotions of childhood and adolescence have faded forever? ▽

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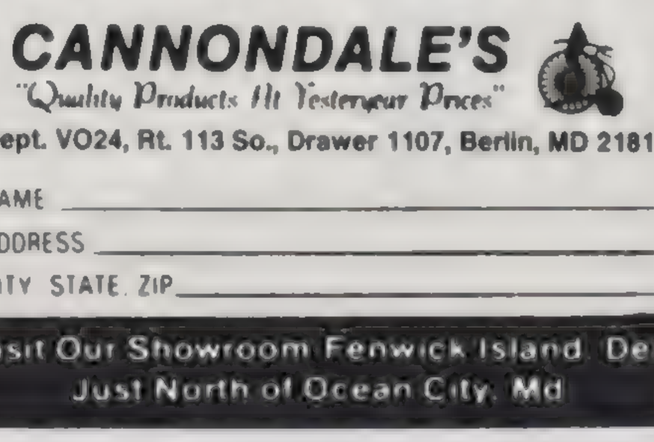

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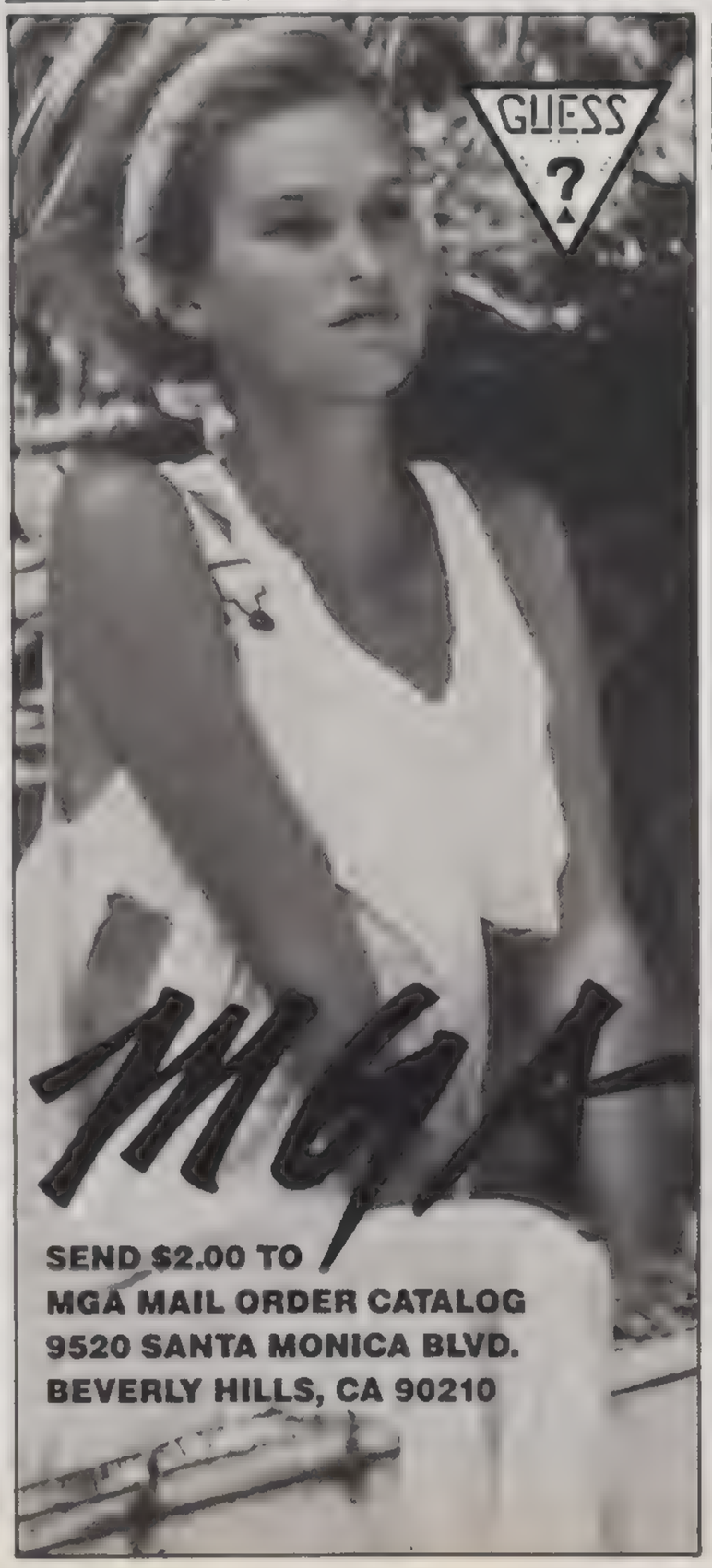

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How many times have you resolved to begin running? How many unused and discarded jump ropes, jogging shoes, dumbells and physical fitness books are collecting dust around your house?

How much time and money have you invested in getting in shape? Chances are, if you have spent very little or very much time and money on improving your body the results have been the same. You have shown little or no improvement.

You are tired, flabby, stiff and prone to aches and pains. You don't sleep as well as you used to. You find yourself short of breath just climbing a flight of stairs. You don't like to be seen in a swim suit. You don't like the way your skin looks and you don't feel strong or attractive.

You Don't Need Exercise — You Need Stimulation

Exercise is the painful, boring, and time consuming approach to solving your physical problems. The approach that's hard to stay with. The approach that doesn't work.

But here's a secret that people with strong healthy bodies have known for a long time. **You have to learn to listen to your body.**

What Is Your Body Trying To Tell You? About all those aches, pains and stiffness — all those fat deposits and sluggish feelings are part of the message your body is trying to give you. Your body is trying to tell you that you have left a very important aspect out of your life.

PHYSICAL STIMULATION.

When you were a child, you got your physical stimulation naturally and regularly. After school you went out to play. You played ball, tag, chase, and you got all the stimulation you needed. You felt strong and healthy. You slept well each night and your whole body felt **alive and well.**

Now, you've outgrown childhood games, but your body still **craves stimulation.**

You can get all the stimulation you need to lose fat, shape up, feel and look younger, stronger and more attractive. You can sleep better and feel like a kid instead of a candidate for the rest home — with the amazing new STIMULIZER.

What Is The Amazing New STIMULIZER?

The STIMULIZER is a device especially designed to reawaken your body's ability to regenerate itself. With the STIMULIZER all you need is five minutes per day to bring out the natural powers of health and strength you called upon as a child at play. With little effort, without tedious, sweating hours in a gym, without risk of exhaustion or threat of injury, in just five minutes a day, you can use the STIMULIZER to WIPE OUT sluggishness, fat, weakness, poor posture, fatigue, shortness of breath and the general look and feel of a neglected body.

The STIMULIZER is a special tension device based on a Dynosometric principal. Dynosometrics combines the strength of a resisting force with the strength your own body possesses to unleash your natural powers of regeneration. It is fun, safe, easy and enjoyable to use. It is totally safe and guaranteed to get the results you are trying to achieve with minimum effort in a minimum amount of time . . . just five minutes per day.

The STIMULIZER is equipped with a special steel spring body energizer and revitalizer. Foam padded foot stirrups and no-slip live rubber hand grips. It is attractive, extremely durable, light weight, portable and easily stored. It comes with complete instructions to help you attain the maximum benefit in the shortest possible time.

Stimulize Your Way To The Body You Want

Now, using the principal of playful stimulation — rather than neck-breaking hard work — you can add youth, vitality and strength to your body. You can take away sluggishness, fat and fatigue.

Just order your STIMULIZER today and use it as the instructions indicate for a short 14 days and discover how much stronger and revitalized you will feel and notice how the fat and flab is disappearing. You will now feel full of vitality with all your aches and pains disappearing allowing you to sleep like a baby.

Remember, the STIMULIZER works without forcing you to follow a program of strenuous, tedious exercise. Remember, the STIMULIZER is based on the principal of playfully and enjoyably bringing your body back to the **Fresh, Youthful,** and **Stimulated** feeling of health you enjoyed as a child at play.

Order the STIMULIZER now and play your way to physical fitness.

MAIL TODAY!

I want to play my way to physical fitness.
I want a STIMULIZER!

☐ Please send me my STIMULIZER @ $12.95 plus $2.50 postage and handling. ☐ Two STIMULIZERS @ $23.95 plus $3.00 postage and handling. Allow 3-5 weeks for delivery.

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FASHION INFORMATION

Page 84: Earrings, $35. Kruger Gallery, NYC; Featherstone, Dallas. **306:** *Photo above:* Earrings, Dennis Higgins at Artwear, NYC. Belt, Calvin Klein. **316:** Acetate/rayon jumpsuit, about $126. March at Bergdorf Goodman; Nan Duskin; John Baldwin, Dept. 21; Sakowitz, Dept. 76; Robinson's, Southern California, Dept. 80; Nordstrom, Seattle; Liberty House, San Francisco and Honolulu, Dept. 398. Scarf, Norma Kamali for Stetson. Available at stores on page 322, except Hudson's. Belt, OMO Norma Kamali, NYC. Burlington Socks, Filene's. Shoes, Norma Kamali. Bergdorf Goodman. **319:** Green vest and coat fabric by Agnona. Accessories and gloves, Stephen Sprouse. Tights, Danskin; Macy's; Carson Pirie Scott, Chicago; Bullock's. Shoes, Mario Valentino. Mario Valentino, NYC; Lina Lee, Beverly Hills. **320:** Outfit at Altman's, Dept. 70; Montaldo's, Dept. 01; Jacobson's, Dept. 60; Liberty House, Dept. 354. Also at Hirschleifer's, Forest Hills NY. Gloves, Aldo and Ivo Portalano. Panty stockings, Maya Bodylove. Wild Game, NYC. Shoes, Geoffrey Beene for Andrew Geller. Delman at Bergdorf Goodman; Liberty House, Honolulu. **321:** Dress at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Frederick & Nelson, Dept. 028. Also at Woodward & Lothrop, Dept. 51. Bracelets, cuff to wrist: Ellen Designs for Robert Originals. Altman's. Kenneth Jay Lane. Gayle Grant, NYC. Shoes, Charles Jourdan, Trump Tower, NYC; Charles Jourdan, Bal Harbour. **322:** Norma Kamali at Bloomingdale's, Dept. 295; Sakowitz, Dept. 76; Bullock's, Dept. 380; Liberty House, Dept. 398. Also at Hudson's, Dept. 353. Scarf, Norma Kamali for Stetson. Available at all stores listed on page 322, except Hudson's. Panty Stockings, Legs Fever. La Rue des Rêves, NYC; Palais Royal, Houston. Shoes, Dorothée Bis. **323:** Bill Blass at Saks Fifth Avenue, Dept. 520. Earrings, Stephen Dweck. Henri Bendel; L.H. Rogers at Intempo, Salem MA. Bag, Carlos Falchi. Bergdorf Goodman. Panty stockings, Geoffrey Beene for Bonnie Doon. Bonwit Teller, NYC. Manolo Blahnik Shoes at Barney's. **324:** Dress at Saks Fifth Avenue, Dept. 44; John Baldwin, Dept. 83; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48; Frost Bros., Dept. 520. Also at Nan Duskin; Lillie Rubin-South & West; I. Magnin, Dept. 30; Winship, Canada. Cuff, M&J Savitt. Fortunoff, NYC. Panty stockings, Fogal Legwear of Switzerland, NYC. Shoes, Charles Jourdan, Trump Tower, NYC; Charles Jourdan, Beverly Hills. **325:** Rayon faille and velvet skirt. Dress at Frost Bros., Dept. 520; Nordstrom, Dept. 06. Also at Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA. Earrings, Stephen Dweck. Martha; Ultimo, Chicago; Mary Ellen's Couture, Memphis TN. Panty stockings, Fogal Legwear of Switzerland, NYC. Shoes, Vittorio Ricci. Vittorio Ricci, NYC; Tootsies, Houston. **326:** Turnout at Saks Fifth Avenue, Dept. 44; Montaldo's, Dept. 01; Sakowitz, Dept. 48. Earrings, Marina B., Geneva Switzerland. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Charles Jourdan at Trump Tower, NYC; Charles Jourdan, Watertower Place, Chicago. **327:** For fashion information and stores, see page 328. Earrings and necklace, Marina B., Geneva Switzerland. **328:** Geoffrey Beene at John Baldwin, Dept. 84; Frost Bros., Dept. 520; I. Magnin, Dept. 30. Accessories, Marina B., Geneva Switzerland. Shoes, Mario Valentino, NYC; Lina Lee, Beverly Hills. **329:** Geoffrey Beene at Neiman-Marcus, Dept. 50. Earrings, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac. Burlington Hosiery. Shoes, Charles Jourdan, Trump Tower, NYC; Charles Jourdan, Bal Harbour. **330:** Accessories, Stephen Sprouse. Dim Hosiery. Macy's. Shoes, Bruno Magli. Bruno Magli, NYC; Neiman-Marcus. **331:** Hair ornament, OMO Norma Kamali, NYC. Bracelet, Yukihiro Shibata at Artwear, NYC. Norma Kamali for Camp Hosiery and Norma Kamali shoes at OMO Norma Kamali, NYC. **332:** Ralph Lauren at Bloomingdale's, Dept. 354; Hudson's, Dept. 394. Belt, Polo/Ralph Lauren Leathergoods. Barney's. Ralph Lauren Footwear. Bloomingdale's; Marshall Field's. **333:** Geoffrey Beene dress. Coat at Bonwit Teller, Dept. 045; Jacobson's, Dept. 60; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48. Coat also at Martha, Palm Beach and Bal Harbour; John Baldwin, Dept. 87; Nordstrom, Portland, Dept. 7. To order at Liberty House, Honolulu, Dept. 354. Bag, Maud Frizon, NYC and Bal Harbour. Hanes Hosiery. **334:** Belt and bracelet, Stephen Sprouse. Gloves, Sachiko for LaCrasia. Saks Fifth Avenue, NYC. Panty stockings, Evan-Picone Leg Fashions. Shoes, Norma Kamali. Macy's, Herald Square. **335:** Cotton viscose dress. Bracelet, Pauletta Brooks. Patricia Field, NYC. Glove, Sachiko for LaCrasia. Bloomingdale's. Bag, Carlos Falchi. Bergdorf Goodman; Neiman-Marcus; Wilkes Bashford, San Francisco. Panty stockings, Norma Kamali for Camp Hosiery. OMO Norma Kamali, NYC. Shoes, Manolo Blahnik. Manolo Blahnik, NYC; Neiman-Marcus, Beverly Hills. **336:** Bill Blass at Saks Fifth Avenue, Dept. 444; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Liberty House, Dept. 354. Turnout also at Nan Duskin. Fogal Legwear of Switzerland, NYC. Shoes, Arlene La Marca for La Marca, NYC. **337:** Dress at Saks Fifth Avenue, Dept. 511; Kaufmann's, Dept. 897; John Baldwin, Dept. 78; Sakowitz, Dept. 48. Dress also at Frances Brewster, Palm Beach; Frost Bros., Dept. 530; I. Magnin, Dept. 30. Bracelet, Joseph Sanders at Artwear, NYC. Christian Dior Legwear. **339:** Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50. **340:** Dress at Rich's, Dept. 343; Neiman-Marcus, Dept. 50; Frost Bros., Dept. 520. **341:** Mary McFadden polyester satin dress at Frost Bros., Dept. 520; Also at D. H. Holmes, New Orleans, LA; Carrick's, Denver CO; Capriccio, Scottsdale AZ and La Jolla CA. Earrings, Stephen Dweck. Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago; Amen Wardy, Newport Beach CA. **342:** Top, see stores on page 343. Belt worn as necklace, Kris Jefferson, NYC. **343:** Outfit at Saks Fifth Avenue, Dept. 310. Shoes, Joan & David Couture. Ann Taylor; Burdines. **344:** Shoes, Joan & David Couture. Ann Taylor, NYC. **345:** Ralph Lauren at Bonwit Teller, NYC, Dept. 154; Filene's, Dept. 38. Garfinckel's, Dept. 81. Shoes, Joan & David Couture. Ann Taylor, NYC. **346:** Calvin Klein at Lord & Taylor, Dept. 104; Neiman-Marcus, Dept. 36; I. Magnin, Dept. 56; Nordstrom, Dept. 66. Turnout also at Rich's, Dept. 338; Hudson's, Dept. 394; Swansons on The Plaza, Dept. 08, Hat, Patricia Underwood. Altman's; Linda Dresner. Belt, Calvin Klein. Hanes Hosiery. Shoes, Manolo Blahnik, Manolo Blahnik, NYC; Neiman-Marcus, Beverly Hills. *(Continued on page 426)*

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FASHION INFORMATION

(Continued from page 425)

347: Calvin Klein at Bloomingdale's, Dept. 309; John Baldwin, Dept. 93; Sakowitz, Dept. 71; Frost Bros. Dept. 520. Turnout also at Jamie, Nashville TN; Dayton's, Dept. 361; Amen Wardy, Newport Beach CA. Hat, Patricia Underwood. Bergdorf Goodman; Marti, Lancaster PA; Capriccio, Scottsdale AZ and La Jolla CA. **348:** Turnout at Macy's, Dept. 170; Filene's, Dept. 351; Jacobson's, Dept. 41. Calvin Klein also at Montaldo's, Dept. 90; Gidding-Jenny; The Denver, Denver. Calvin Klein belt. **349:** Turnout at Saks Fifth Avenue, Dept. 315; Kaufmann's, Dept. 859; Woodward & Lothrop, Dept. 129; Marshall Field's, Dept. 175. **351:** For information on shirt, see page 352. **352:** Jane Fonda Workouts Designed by Theoni V. Aldredge: Cotton shirt, $48; cotton/polyester/Lycra leotard, $28; tights and legwarmers. Turnout, mid-March at Saks Fifth Avenue; Burdines Dadeland FL; Marshall Field's, Dept. 165; Foley's, Houston; Bullock's, Dept. 320. Shirt and legwarmers at Foley's, Houston. Shirt and tights at Emporium Capwell, San Francisco. **353:** Jane Fonda Workouts Designed by Theoni V. Aldredge: Cotton/acrylic sweatshirt, $42; matching shorts, $24; tights and legwarmers. Turnout, mid-March at Macy's, Dept. 665; Burdines, Dadeland FL; Marshall Field's, Dept. 165; Emporium Capwell, San Francisco, Dept. 252; Bullock's, Dept. 320. Shorts and legwarmers at Foley's Houston. **372:** Hat by David. **379:** Cec Le Page at Judith Feldman. Earrings at Henri Bendel. 18 Carats, Birmingham AL; Ultimo, Chicago. Scarf at Macy's, Herald Square; T. Edwards, Boca Raton FL and Beverly Hills. **380:** *Above:* Alke Boker cotton jersey t-shirt, $50. Late March at Bonwit Teller, NYC, Dept. 118. *Below left to right:* Alexander Julian linen tank top. Alke Boker cotton dress, $95. Late March at Bergdorf Goodman. **381:** *Above:* The Unicorn & The Rainbow by Harriet Toben cotton/polyester cardigan and tank top. Cardigan, $49. Tank, $23. Saks Fifth Avenue; Loooies, Margate NJ. *Below:* Norma Kamali cotton dress, $56. Lord & Taylor, Dept. 96. **383:** Bracelet, Linda Charlop Design. Off-Broadway, NYC; The Clothes Plant, Sausalito CA. **385:** Hat by David. Lina Lee, NYC and Beverly Hills. Earrings, Ylang-Ylang. **386:** La Coppia skirt and shirt at Patricia Field, NYC; Commander Salamander, Washington DC. Franz Haers dress and top at Patricia Field, NYC; Mark Keller, Birmingham MI; Eclectricity, Dallas; Yarmo, Berkeley CA. Patricia Clyne dress, mid-February at Bloomingdale's. Pompian, Chicago; Neiman-Marcus, I. Magnin, Dept. 36. **387:** Skirt at Ea. Era, Eon, Eros, NYC; M.A.C., San Francisco; Miki, Mill Valley and Berkeley CA. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelets, Dennis Higgins at Artwear, NYC. Ring, Craft Caravan, NYC. **388:** *Left:* Silk shantung georgette blouse. Turnout at Filene's, Dept. 351. Also at Embry's, Lexington KY; Alion, Honolulu. Hat, Sofia & Anne. Henri Bendel. Scarf, Michael Kors. *Right:* Coat, Ron Leal for Flor. Hat, Jay Lord Hatters. Bergdorf Goodman; Le Chapeau, Boston. Bag, La Boutique d'Emilia. **389:** Wool gabardine coat and pants. Turnout at Bonwit Teller, Dept. 145; Montaldo's, Dept. 90; Rich's, Dept. 331; Bullock's, Dept. 337. Coat and shirt only at Filene's, Dept. 328; Marshall Field's, Dept. 436. Calvin Klein Scarves, Henri Bendel. **390:** Gloria Sachs at Montaldo's Dept. 01. Sunglasses, Riviera. March at Lord & Taylor; John Wanamaker; Carson Pirie Scott, Chicago. . . . Rodier Paris wool/acrylic sweater, $103. Pants, $163. Available at all Rodier Paris stores. Sunglasses, Sanford Hutton for Colors in Optics. Macy's; Burdines; Bullocks. **391:** Jacket, $158. Pants, $110. Turnout at Saks Fifth Avenue, Dept. 357; Marshall Field's; Dept. 814. Sunglasses, Optical Affairs by Christian Roth. Macy's; Au Courant, Palm Beach and Bal Harbour; I. Magnin. Belt, Ruza Creations. Charivari, NYC; I. Magnin. **392:** Nat Kaplan polyester bouse. Ultra-suede by Skinner. Turnout at Saks Fifth Avenue, Dept. 508; Jacobson's, Dept. 165; I. Magnin, Dept. 36. Bracelets, Marla Buck. Saks Fifth Avenue, NYC; Ultimo, Chicago. Belt, Calvin Klein, Bag, Carlos Falchi. Bergdorf Goodman; Neiman-Marcus Wilkes Bashford, San Francisco. . . . Lilli Ann. Polyester blouse, $86. Skirt, $90. Turnout at Bergdorf Goodman; Goldwaters, Phoenix AZ; I. Magnin, Dept. 22. Turnout also at Gayfers, Mobile AL. Calvin Klein Scarves. Saks Fifth Avenue; Montaldo's. Hanes Hosiery. Higbee's. Shoes, Chloé. **393:** Christian Dior skirt, $130. Turnout at Bloomingdale's, Dept. 359; Burdines; The Broadway, Dept. 103. Bag, La Boutique d' Emilia. Bergdorf Goodman. . . . Tights, Hot Sox. Saks Fifth Avenue; Macy's, San Francisco. Shoes, Maud Frizon, NYC and Bal Harbour. Caumont by Augustus linen/viscose and wool jacket. Turnout at Bonwit Teller, Dept. 100; Balliet's. Sunglasses, Riviera. Lord & Taylor; Woodward & Lothrop; Burdines. Coat, in model's arm, Ron Leal for Flor. Hanes Hosiery. Shoes, Arlene La Marca for La Marca, NYC. **394:** Vogue Pattern #8441. Fabric at Jerry Brown, NYC. Butterick Pattern #6356 and Vogue Pattern #8742. Fabric at The Singer Company, NYC; Eunice Farmer Fabrics, St. Louis MO. Beret, Jean-Charles Brosseau/Commodore. Belt, Ruza Creations. Ronnie Golden Engle, Warwick RI. **395:** Vogue Pattern #8441. Fabric at Jerry Brown, NYC; Richard Brooks Fabrics, Dallas TX. Vogue Pattern #8919. Fabric at Scrivener's, San Antonio TX. Vogue Pattern #8955. Fabric at Natural Fabrics, Alburquerque NM. Bracelets, Roxanne. Henri Bendel; Jere Scott at Stanley Korshak. Panty stockings, Hue. Charivari, NYC. Shoes, Dorothée Bis. **398:** Jacket at Bullock's, Dept. 350; Eaton's, Dept. 242. Matsuda's cotton/linen top, about $45; cotton culottes, about $145. Available March at Boutique Matsuda, NYC; Louis for Women, Boston and Chestnut Hill MA; Ultimo, Chicago. Tootsies, Houston; Maxfield's, Los Angeles. Hat, Madcaps. Henri Bendel; Garfinckel's; Neusteter's, Denver CO. Belt, Coach Leatherware. The Coach Store, NYC, Boston, San Francisco. **399:** Blassport at Altman's, Dept. 147; Harzfelds, Dept. 111; The Broadway, Dept. 103; Liberty House, Dept. 336. Shoes, Fratelli Rossetti, NYC. **400:** Sneakers, Keds. **401:** Turnout at Lord & Taylor, Dept. 163; Kaufmann's, Dept. 559. Ralph Lauren Footwear. Bloomingdale's; Marshall Field's. **402:** Belt sold with pants. Goody Two-Shoes, Macy's, Herald Square. **403:** Perry Ellis at Sakowitz, Dept. 71; I. Magnin, Dept. 55. Shoes, Perry Ellis for Michael G. Abrams. **404:** *Large photo:* Outfit at Altman's, Dept. 147; Rich's, Dept. 338; Jacobson's, Dept. 41; I. Magnin, Dept. 211. Also at La Vogue, Richmond VA. Jerome Alison Eyewear. Bonwit Teller; Davison's, Atlanta; I. Magnin. *Inset above:* Dress at Altman's, Dept. 147; I. Magnin, Dept. 2271; Woolf Brothers, Dept. 67. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Arresta, Dallas. *Inset below:* Outfit at Bloomingdale's, Dept. 310; Kaufmann's, Dept. 815; Sakowitz, Dept. 71; Nordstrom, Dept. 66. Also at Nan Duskin; Marshall Field's. Hudson's. Dept. 394. Pants only at Rich's, Dept. 338. **405:** *Large photo:* Outfit at Bloomingdale's, Dept. 306; Filene's, Dept. 328; Frost Bros., Dept. 520; Nordstrom, Dept. 66. *Inset:* Dress at Altman's, Dept. 160; Kaufmann's, Dept. 140; Montaldo's, Dept. 40; Nordstrom, Dept. 06. Also at Garfinckel's, Dept. 18; Goldsmith's, Memphis TN; Bullocks Wilshire, Dept. 335. **408:** Bikini $70. OMO Norma Kamali, NYC; Macy's, San Francisco, Dept. 172. ALL PRICES APPROXIMATE.

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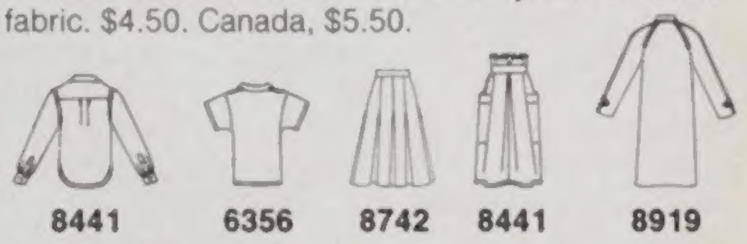
VOGUE PATTERNS

Back views, yardages, details of pages 394-395

Coat: Vogue #8441. Sizes 8-18. Size 18: 2 3/4 yards of 58/60" fabric. $6.50. Canada, $7.95. **Blouse:** Butterick #6356, View B. Sizes 8-16. Size 10: 2 yards of 44/45" fabric. $4.50. Canada $5.50. **Skirt:** Vogue #8742, View C. Sizes 6-16. Size 10: 3 1/8 yards of 44/45" fabric. $4.50. Canada $5.50. **Coat:** (on page 395): Vogue #8441. Sizes 8-18. Size 18: 3 7/8 yards of 48" fabric. $6.50. Canada, $7.95. **Top:** Vogue #8919, View C. Sizes 8-18. Size 10: 1 5/8 yards of 44/45" fabric. $4.50. Canada $5.50. **Skirt:** Vogue #8955. Sizes 6-16. Size 10: 2 5/8 yards of 44/45" fabric. $4.50. Canada, $5.50.



Sewing Tips: For both coats use the same pattern and use a size 18 for a greater scale. Shorten or lengthen to fit your height. For round-neck top: omit opening at shoulder/neckline seam. Lengthen the sleeves to 29". For grey skirt: omit center front pleat and lengthen skirt to 39 1/2". Add three inches onto waist to fold over.

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